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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

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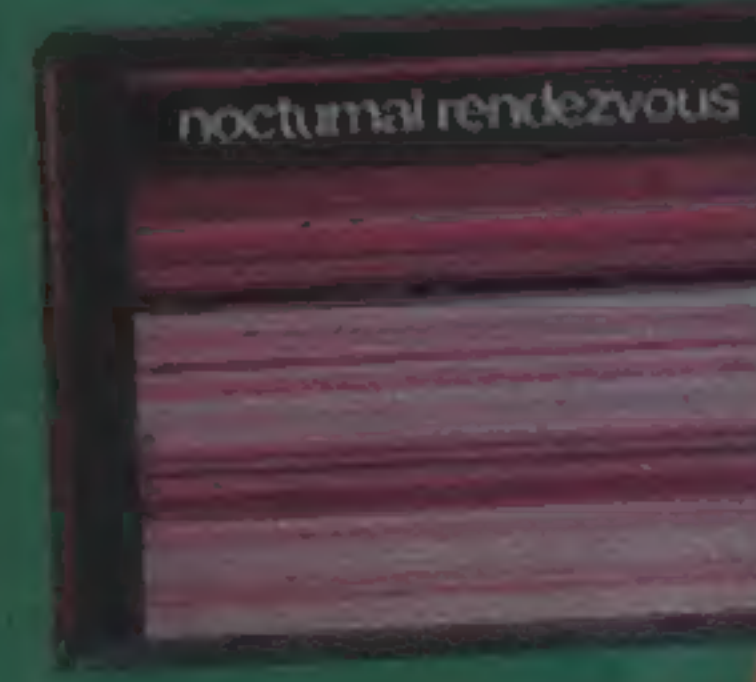
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yourVUE

A column sense solution

I've been reading your "health" columns for a while now and am always amazed at the lack of common sense information and advice provided therein. This latest one on bad breath ["Reek Tragedy," May 23] really misses the point, or really makes my point: that there are basic, simple methods to achieve glowing good health and all this talk of naturopathic medicine, phase of the moon chants and obscure herbal remedies are just frippery. Let's get back to the basics.

Just brush your teeth. Very simple. Brush your teeth in the morning when you get dressed (and washed, I hope) and again at bedtime. Use a good toothbrush with medium firm bristles and go with the up and down, rotating motion along the outside of all your teeth and then along the inside of all of

them. Be thorough. Then brush your tongue, firmly. Rinse. Repeat. Floss. Brush a little more. Gargle a bit with the toothpaste water in your mouth. The SDS (suds) in the toothpaste will kill some germs in your throat too. Take some time to do it right. Brush your teeth during the day if you have a sticky lunch or before going out again in the evening. Simple.

If your gums are sensitive and bleed when you brush your teeth, that just means you haven't been looking after your mouth very well. Brush more gently but keep at it. After a few weeks your mouth will be healthier and your gums won't bleed. And you won't smell. Unless you have scurvy. Sweet breath and healthy teeth depend on good nutrition too.

Eating an apple or a raw carrot will help scrub your teeth and remove the bacteria living there. Fibre—good all the

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way through. Don't eat sugary, sticky stuff that will glom onto your teeth. Soda crackers are the worst. White bread, caramel popcorn, candies—all that crap food that's bad for the rest of your body is also very bad for your teeth.

You need to give your teeth lots of calcium to stay strong, too. If you are missing nutrients, your body actually pulls the calcium and other building blocks out of your teeth to use in other parts of your system. So not enough calcium, phosphorus, etc. will make your teeth more porous, the surface of the enamel more uneven and pitted, creating more little niches and corners for the nasty bits of that taco chip to get caught in—and rot away.

Take calcium pills every day. Studies have shown that to avoid osteoporosis in our senior years, we need to be packing away the calcium as a teenager and then all the way along. The calcium in your standard multivitamin is only about 30-100 mg, while a calcium tablet by itself has about 1000-plus mg. No matter what age you are now, if you take a calcium pill as part of your morning vitamins every day, you'll strength-

en your bones and improve your smile at the same time. Getting your calcium from drinking milk and eating your vegetables is always a good choice, but it's most likely that you won't get enough calcium packed in that way.

Smoking tobacco is bad for your teeth too. Causes your gums to shrink away from the tooth, aggravates gingivitis, makes your breath smell horrible, stains your teeth, deposits tar and other cancerous toxic substances on the enamel which provides a site for the nasty food bits to attach, causes cancer of the mouth, lung cancer, all that, so give up on the smoking and you'll smell sweeter. Smoking pot, on the other hand, appears to have an antibiotic effect and tends to reduce the number and variety of microorganisms living in your mouth and throat. (But not a substitute for a good brush and floss.)

So don't rely on the chlorophyll pills or a wheatgrass smoothie or smiling at a UV light to keep your breath fresh. Basic personal hygiene and proper nutrition will do it for you. Brush

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BY EMMANUELLE
RICHARD

The naked untruth

"Whether we like it or not, pornography has become a part of society. This industry, with an estimated yearly profit of \$10 billion, has moved out of the shadows and peep shows into the mainstream fabric." —MARTIN RENZHOFFER, SALT LAKE TRIBUNE, APRIL 9

"William Lyon, executive director of the Free Speech Coalition, said the adult entertainment industry, which is largely based in the San Fernando Valley, had a gross profit last year estimated at between \$10 billion and \$12 billion." —LOS ANGELES DAILY NEWS, APRIL 17

Really? Listen, Microsoft doesn't make \$10 billion a year in profits. In Los Angeles, the worldwide capital of the adult industry, the 50 most profitable publicly traded companies didn't earn more than \$7 billion combined in 2000, according to the *Los Angeles Business Journal*—and that list includes such industrial giants as Occidental Petroleum, Amgen, Northrop Grumman, Unocal, City National, Hilton Hotels and Litton Industries.

The *Tribune* and *Daily News* both fell for one of the most common pitfalls of covering porn—taking the par-

ticipants' word at face value. As I learned the hard way while writing about the adult industry off and on for the past seven years, porn people are capable of looking you straight in the eye and telling you lies so convincing that even they believe them.

Since there is precious little reliable public data about the adult business, reporters depend to an unusual degree on the veracity of people who are accustomed to secrecy and deception, people who don't always understand the nuanced differences between such terms as "profits" and "revenue."

It is revenue that people are referring to when they call porn a \$10 billion industry. And even that figure is probably way off-base.

"The \$4 billion that Americans spend on video pornography is larger than the annual revenue accrued by either the NFL, the NBA or Major League Baseball. But that's literally not the half of it: the porn business is estimated to total between \$10 billion and \$14 billion annually in the United States when you toss in porn networks and pay-per-view movies on cable and satellite, Internet websites, in-room hotel movies, phone sex, sex toys and that archaic medium of my own occasionally misspent youth, magazines." —FRANK RICH, NEW YORK TIMES MAGAZINE, MAY 20, 2001

New York Times columnist Frank Rich parachuted into the sex biz one year ago, producing a lengthy work whose fictitious numbers have since provided the basis for all future reporting. Luke Ford, a former online chronicler of the industry who is still known as the "Matt Drudge of porn," commented at the time that "Rich did exactly what many journalists had done before: trotting out tired and unchecked numbers from a 1998 Forrester research study... and video sales stats from AVN."

AVN—the *Adult Video News*—is the porn industry's version of *Variety*, and

it estimated in December of 2000 that Americans spent \$4 billion on adult video rentals in the first year of the 21st century. That number, and Rich's extrapolations from it, have been widely quoted as gospel ever since.

Last year, Forbes.com columnist Dan Ackman debunked the figure as "baseless and widely inflated." In a point-by-point deconstruction of Rich's calculations, Ackman cobbled together a estimate for the whole industry (including video, pay-per-view, Internet and magazines) at between \$2.6 billion and \$3.9 billion.

"The idea that pornography is a \$10 billion business is often credited to a study by Forrester Research," wrote Ackman, a lawyer-turned-journalist who had never previously covered porn. "This figure gets repeated over and over. The only problem is that there is no such study. In 1998, Forrester did publish a report on the online 'adult content' industry, which it pegged at \$750 million to \$1 billion in annual revenue. The \$10 billion aggregate figure was unsourced and mentioned in passing."

Ackman himself estimated the video segment at \$500 million to \$1.8 billion—much less than AVN's \$4 billion. "How *Adult Video News* gets this number is not clear," he wrote. "We asked *Adult Video News*' managing editor, Mike Ramone. 'I don't know the exact methodology,' he said, 'It's a pie chart.' Asked to break the figure down into sales versus rentals, a standard practice among those who cover the video industry, he said he didn't think it was available and suggested we call the editor-in-chief, who didn't return our calls."

In rushing to cover a titillating and unknown new subject, Ackman suggested, journalists have left their skepticism at the door. "Many," he said, "have claimed [the industry] is large and profitable, especially on the Internet. Many of the claims are cut from whole cloth, but are accepted without question by the legitimate press....

Certainly, self-interested statements by pornographers merit a second look."

AVN executives lashed back at Ackman, defending their figures as "absolutely correct" and suggesting that "people who sit and throw stones and do absolutely no research... should not be taken seriously."

In an e-mail interview last year, AVN editor Mike Ramone said, "Ackman had no objectivity and was out to do a smear piece on AVN in an attempt to save face after being scooped by a major competitor, the *New York Times Magazine*."

The debate spilled over to eYada.com's *Lovebytes* show, where veteran actor and porn personality Bill Margold told Ackman, "In an industry predicated on screwing, you're going to get fucked. You honestly expect us to tell the truth about what we're making?"

In an interview last year, Rich says he stands by his figures, which he gleaned after four months on and off the story. "I did a tremendous amount of reporting on this," he says. "I used the Forrester Research figure, and there were larger figures that appeared in the *Chicago Tribune*, the *Economist*. I didn't talk to rival research outlets but I talked on background to a prominent research firm I can't name, and I went to companies involved in mass distribution of the products. I'm pretty comfortable with this figure."

He'd better be—it's become the *de facto* estimate in the press and even government. "Statistics are very hard to figure out because the companies which make money are reluctant to give numbers out," ABC News' Ted Koppel said in a *Nightline* report. "The best estimate is that pornography makes over \$10 billion a year, and it's growing."

The *Times* of London stated flatly last month that porn accounts "for an estimated total annual revenue of \$10-\$14 billion a year in the United States

SEE PAGE 8



BY RICHARD BURNETT

Till death do us part

It's a good thing I'm not married to the Roman Catholic Church because, dammit, if I were, I'd crucify the Pope. That's because it is the Vatican, the Republican White House stateside and the Muslim fundamentalists worldwide who are chiefly responsible for delaying the inevitable—the international recognition of gay marriage. It's also just a matter of time until gay couples from around the world start flying to the Netherlands, the only jurisdiction on the planet that recognizes gay marriage, to get hitched.

So, on the eve of the triennial Marriage, Partnerships and Parenting in the 21st Century International con-

ference being held in Turin, Italy from June 5 to 8, and with Canada's summer Pride season kicking off May 31 in Winnipeg, I thought it best we reflect on the state of the union. Canada, after all, is about to become a world leader when it comes to gay marriage.

"It's not a question of years, it's a question of days," says Douglas Elliott, president of the International Lesbian and Gay Law Association and a partner in the Toronto law firm McGowan, Elliott and Kim. (Elliott was counsel for 17-year-old graduating Ontario high school student Marc Hall, who won an injunction earlier this month to bring his boyfriend to the prom.)

Elliott is also one of the Turin conference's organizers. He points to the Ontario legal fight by the Metropolitan Community Church of Toronto (where two couples married January 14 last year are seeking government registration) and eight other couples seeking a marriage license through Toronto City Hall. A ruling is due by June 10 and Elliott says, "It would be nice to go to Italy with a [pro-gay marriage] decision."

You think I'm smoking crack? Well, think again. Gay rights have already been permanently "read into" the Canadian Charter of Rights and Freedoms by the Supreme Court of Canada. Nova Scotia already recognizes gay civil unions. Anti-gay adoption laws are

falling like dominoes coast to coast. Quebec is expected to unanimously pass Bill 84—recognizing same-sex civil unions, gay adoption and every other right and responsibility of married couples—before the National Assembly's summer recess in June. This process shows that Quebec is becoming the most progressive jurisdiction on the planet (behind the Netherlands) when it comes to gay rights. Even socially conservative Alberta has introduced partnership union legislation that will go to the Alberta Legislative Assembly this autumn.

Which is why I expect Canada will shine at the Turin conference next week. Panels and workshops featuring a who's who in the fight for gay rights worldwide will focus on immigration, refugees, employment and family law. There will also be a workshop exploring the likely legal ramifications behind recognizing gay marriage, because if gay people wed in the Netherlands, international law obliges other countries to recognize their union.

"It's a principal of law called comity," Elliott explains. "The principle of marriage is you recognize marriage from other countries. This is a problem called conflicts of law. I have no doubt that if a married couple from the Netherlands moved to Uganda, Uganda wouldn't recognize their marriage. But if they move to France or Canada,

there is a good chance their marriage will be recognized. So we have to ask, if we recognize Dutch marriage, why not marriage here at home?"

Clearly, gay rights have now moved to the international stage. "That's why these are not local issues anymore," Elliott says. "They are international issues. This conference is a great opportunity to network and discuss strategy. It's intellectually stimulating and spiritually gratifying. We also hope to generate interest in southern Europe [where countries like Italy, Greece and the former Yugoslavia lag behind when it comes to gay rights]. I think we have a global movement for equality that's unstoppable. Try as our opponents might—the Vatican and fundamentalists in Muslim countries—justice will win in the end."

You can find out everything you need to know about the Turin conference at www.glbtlawturin2002.org. Then surf to www.samesexmarriage.ca for everything you need to know about gay marriage in Canada.

Also, be sure to check out the Showcase network premiere of Channel 4's ab-fab six-part Brit TV series *Metrosexuality*, set in the Notting Hill district of London where black and white boys meet boys, and girls meet girls. Episodes one through three air June 3 and episodes four to six air June 10 (at 11 p.m. both nights). This is must-see TV. ☺

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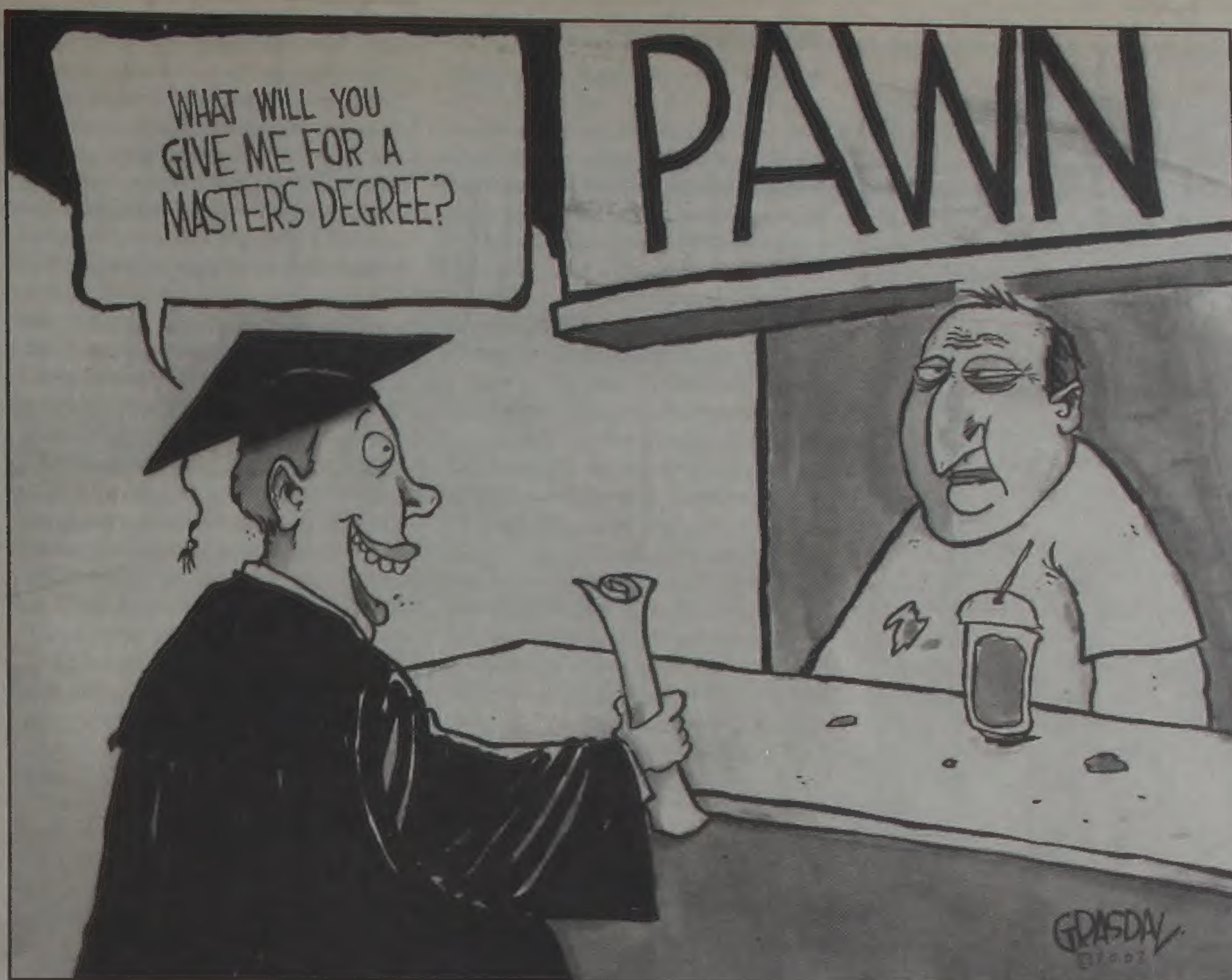
EDMONTON—If it's not broken, why try to fix it? And if "it" happens to be a government service that's operating relatively smoothly, why even talk about privatizing it? Especially when the service in question is no less a potential powderkeg than the province's prison system.

Sadly, this seemingly basic logic wasn't enough to stop the Alberta government, who last week announced that a three-MLA panel set to study the province's correctional programs will include in their review a look at the private jail open for business in Ontario. Although Solicitor-General Heather Forsyth conceded that Alberta's prisons are already the most cost-effective in Canada, she told the *Edmonton Journal* that "Ontario has a privatization model and it's the only one in Canada, so we feel it's important to look at their model.... If we didn't, we would be criticized for not looking at it."

Fear of criticism aside, the Sol-Gen department's decision to spend time and money looking at a jail like the 1,200-inmate-strong Central North Correctional Centre in Penetanguishene (which is run by a Utah-based company called Management and Training Corp.) flies in the face of a barrage of complaints about the effects of private prisons. Inmates, guards, unions, civil libertarians—nobody likes 'em. Except for the corporations that make money by incarcerating people for profit, of course, and the communities where unemployed residents will jump at any jobs that come their way.

"It's shocking that this idea would be contemplated when Alberta's jails are the best run and the least expensive run in Canada," reacted Alberta Union of Provincial Employees president Dan MacLennan, adding that prison privatization generally leads to increased jail violence, more chance of inmate escapes and less safe communities. "Jail privatization," he said, "has been a failure wherever it has been tried."

MacLennan's comments were mirrored by words of caution from Ontarians. "If you're operating something for profit, when it comes down to the forces of security versus profit, eventually profit is going to win." Ontario Public Sector Employees Union spokesperson Don Ford said to the *Journal*. "Not since slavery have human beings been incarcerated for profit," added a Penetanguishene resident named Sharon Dion, who's established a lobby group fighting the jail's presence in her town. "It's a moral issue that I really feel the government should be accountable for, not the private sector. And if a private company can do it cheaper, then so can the



government." — DAN RUBINSTEIN

HEALTH

Does globalization
cause cancer?

SAN JOSE, CALIFORNIA—A group of Taiwanese high-tech workers travelled to the heart of Silicon Valley last week to share their personal story about what's being called the industry's worst-ever cancer cluster.

The men and women worked in a former RCA television and semiconductor manufacturing plant in northern Taiwan. More than 1,000 former employees of the facility have cancer and more than 200 have already died. On their publicity-raising tour of several American cities, the workers, backed by the Taiwan Association for Victims of Occupational Injuries, are arguing that the cancer is being caused by groundwater polluted by toxic chemicals from the plant. Their beef is that RCA's current and former owners—France's Thomson Multimedia and General Electric respectively—are denying responsibility.

"We ask for justice and compensation for the workers," Yuling Ku, secretary general of the Taiwan Association, said to the *San Francisco Chronicle*. But citing a Taiwanese government study that concluded there was no connection between the cancer and the plant, and a 1999 lawsuit that was dismissed in Taiwan, Thomson Multimedia spokesperson Richard Knoph said his company bears no liability. GE's Gary Sheffer echoed that line, despite the appalling statistics and anecdotes about Taiwanese workers at the plant drinking tap water while it operated between 1970 and 1991 although American managers were given bottled water.

"It's the worst case of cancer cluster in the world caused by the high-tech industry," Ted Smith, executive director of the Silicon Valley Toxics Coalition, said to the *Chronicle*. "This is one of the worst cases of how globalization has hurt the world." — DAN RUBINSTEIN

ENVIRONMENT

Inland cements
coal-burning deal

EDMONTON—Ignoring the concerns of hundreds of area residents, Alberta Environment has given Inland Cement the (not so) green light to start burning coal at its plant in the northwest section of the city.

By switching from cleaner natural gas to cheaper coal, Inland Cement predicts annual savings of up to \$10 million. But people who live near the plant—3,000 of whom signed a petition asking the provincial government to deny approval—care more about the effects of pollution on their families than the company's bottom line. And the fact that Alberta Environment okayed the switch last Friday without having conducted a formal environmental impact assessment is a further insult.

"I think this is just a real slap in the face for anyone who is concerned about their health," Bonnie Quinn said to the *Edmonton Journal*. "No one is looking after us."

For their part, Inland Cement's Keith Meagher told the *Journal* that he thinks citizens will be satisfied with the company's compliance with Alberta Environment emission standards and departmental spokesperson Robert Moyles said "we really tried to take into account concerns brought forward by people." But it seems the province ultimately took Inland Cement's accounts into account, a local microcosm reflecting Alberta's ongoing obstinacy towards the Kyoto Accord. — DAN RUBINSTEIN

INTERNATIONAL
AFFAIRS

Nuclear family feud

ISLAMABAD—As the sabre-rattling between Pakistan and India continues to escalate, the threat of a nuclear-powered armed conflict once again

haunts the globe.

India claims that Pakistan is harbouring terrorist groups responsible for a series of attacks, including an attack on the Indian parliament. Pakistan claims that India is using these events as an excuse to escalate troop movements at the border. A series of skirmishes have been recorded along the border over the past couple of weeks. And both sides are blaming each other over the assassination of Kashmiri separatist Abdul Ghani Lone. While Kashmir is still within India's borders, Pakistan claims the territory, as well.

The two rivals, who have gone to war three separate times in the last 50 years, are both armed to the teeth with nuclear missiles. Pakistan has successfully conducted a series of missile tests, which India claims is another act of provocation. How did we get here? It's more than a conflict over Kashmir; the India/Pakistan situation is a case of foreign policy gone horribly wrong. Before the break-up of the old Soviet Empire, India regularly went to the Eastern Bloc to look for military support and technology. The Soviets, in return, were more than willing to supply arms and know-how, as India's entry into the nuclear-superpower club would hold natural enemy China in check. But the arming of India was considered far more a threat by Islamabad than Beijing.

Meanwhile, since Pakistan is now America's jumping-off point on its mission in Afghanistan, that country—while many citizens protest their nation's new partnership with America—has been buoyed by its new big brother. Meanwhile, India has seen the America/Pakistan alliance as nothing short of a preparation for the invasion of Kashmir.

And if the conflict escalates, it could mean an abrupt end to America's so-called War on Terrorism, at least in Afghanistan. Of course, if India and Pakistan decide to blow each other to kingdom come, America—and the world—will have a lot bigger worries on their minds than the War on Terrorism. — STEVEN SANDOR

VUEpoint

By PAUL MATWYCHUK

Creative bookkeeping

It's one of Edmonton's greatest mysteries: why, when city council and mayor Bill Smith have expended so much effort laying out enormous sums of cash for arenas and world-class sporting events, cracking down on the raucous nightlife on Whyte Avenue and the downtown rave scene, making the city so attractive to corporate investors that we were recently named the best place in North America in which to do business—why, after all that work, do so few people seem all that interested in living here?

"The Rise of the Creative Class," a fascinating article by Richard Florida in the current issue of *The Washington Monthly*, may provide some clues. Florida argues that the key component to creating a bustling, prosperous city in the new 21st-century economy is what he calls "the creative class," a loose conglomeration of young, forward-thinking employees in industries ranging from high-tech and finance to journalism and the arts. The group, Florida says, is affluent and surprisingly large (in some cities, such as Boston and Austin, they comprise 35 per cent of the workforce), and when they decide where they want to live, it's not a business-friendly city council that attracts them, but a city that pours plenty of financial support into its arts scene, a city whose neighbourhoods have an air of "authenticity" and "uniqueness" (i.e., an absence of chain stores and corporate malls), a city that pays more than lip service to the notion of diversity.

Does that sound like Edmonton, famous around the world as the home of the world's biggest mall? Where our mayor still refuses to endorse Gay Pride Day? Where it's beginning to look as though Winston Churchill Square may never recover from its summertime World's makeover? Where, despite attention-getting events like the Fringe and Folk Fest, arts funding remains stagnant.

"Most of the time," Florida writes, "[cities] pay lip service to the need to 'attract talent,' but continue to pour resources into recruiting call centres, underwriting big-box retailers, subsidizing downtown malls and squandering precious taxpayer dollars on extravagant stadium complexes. Or they try to create facsimiles of neighbourhoods or retail districts, replacing the old and authentic with the new and generic—and in so doing drive the creative class away.... What makes most cities unable to even imagine devoting those kinds of resources or political will to do the things that people say really matter to them?"

In other words, hosting the World's may have given Edmontonians a welcome dose of civic pride, but a few rock bands, some well-organized raves and a lavish gay-pride parade or two might help us out a lot more in the long run. ●

Your Vue

Continued from page 4

your teeth. Eat your fruits and vegetables. Take vitamins. Every day. Quit smoking and give up the junk food. Pretty sensible and easy to do. Then when you smile there will be these nice shiny pearly whites. No bugs in your mouth (or not many) and no stains, pits, bits of pork chop to detract from your winning grinning.

And just maybe you'll get that

next job, date, kiss or smile in return.
—KATIE OPPEN (VIA E-MAIL)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

Media Jungle

Continued from page 6

alone. Even the conservative figure, given in a 1998 study by Forrester Research, makes pornography a bigger business than professional football, basketball and baseball combined."

As for online sales, Koppel was confident enough to proclaim that "over \$2 billion was spent on Internet porn last year." The National Research Council puts the number at \$1 billion. Forrester competitor Jupiter Research, meanwhile, estimated that online porn revenues this year would only be a paltry \$230 million, according to a March 25 story in the *New York Daily News*.

Whatever the number, it's tempting to think that this business is growing exponentially, behind closed doors, making thousands of failed dotcomers and tech-savvy strippers millions of dollars. Not so, says porn legend Ron Jeremy.

"They are not multi-zillionaires," the 49-year-old Jeremy says. The own-

ers of video companies like VCA, Leisure Time and Vivid might make seven figures, and a handful of Internet porn queens might make a couple hundred thousand dollars a year, but the rest of the pack is merely comfortable, he maintains. "Maybe some girls own their own home, or bought condos and live off the rent money. Maybe their mortgage is over, maybe they got a nice car."

There is one place to go for numerical perspective on porn, even if most reporters don't know about it—one of the adult industry's biggest companies, Private Media Group, trades on NASDAQ (at a meager \$5 a share). According to recently filed SEC documents, the company's profits last year topped off at a massive \$7 million. On revenue of \$34 million. And only a third of that took place on American soil. At that rate, you'd need about 900 more Privates to approach the \$10 billion figure—and Private is one of the top five porn companies in the world.

Susannah Breslin, a sex reporter

who works for Playboy TV, says mainstream reporters are more susceptible to myths about porn because they don't use their usual standards when reporting about the sex trade. "For them, porn is a joke and they don't take it seriously," she says. "They don't care about getting their facts right."

With the increased coverage—and the addition of porn beats at a handful of mainstream publications—the myths about the adult business are bound to give way to a more accurate picture. But, says Luke Ford, it might take a while.

"The media don't catch the baloney, the lies, the true horror of this industry that you capture when you go on sets and you mix with the people, and you just see the cavalier way they deal with life," Ford says. "Every one of these people lie. Everyone. They lie by habit. When their lips move, they're saying lies—they can't help it.... If the greatest reporter in the world decides to make porn his beat, it would still take him a year or two to get up to speed." ☐

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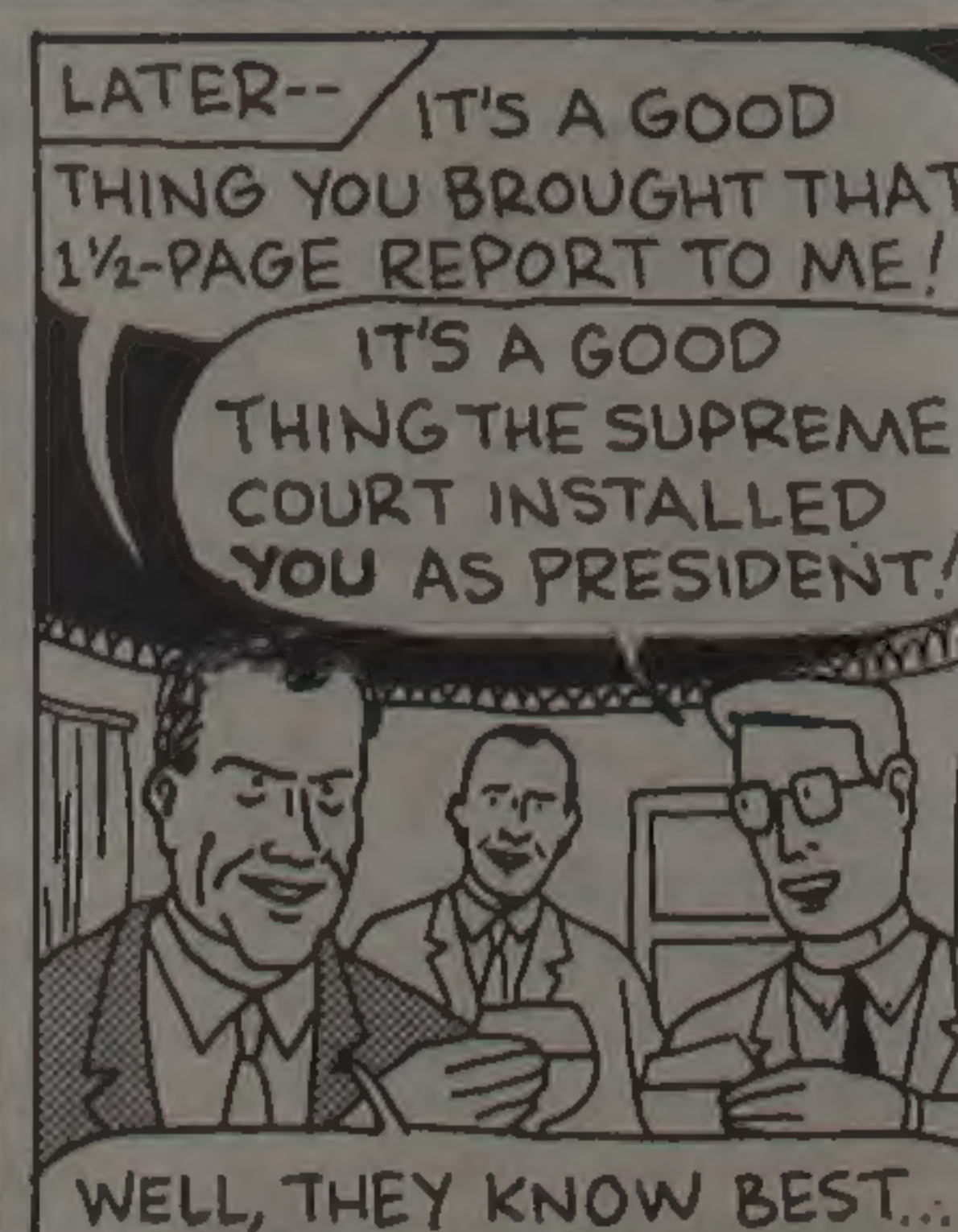
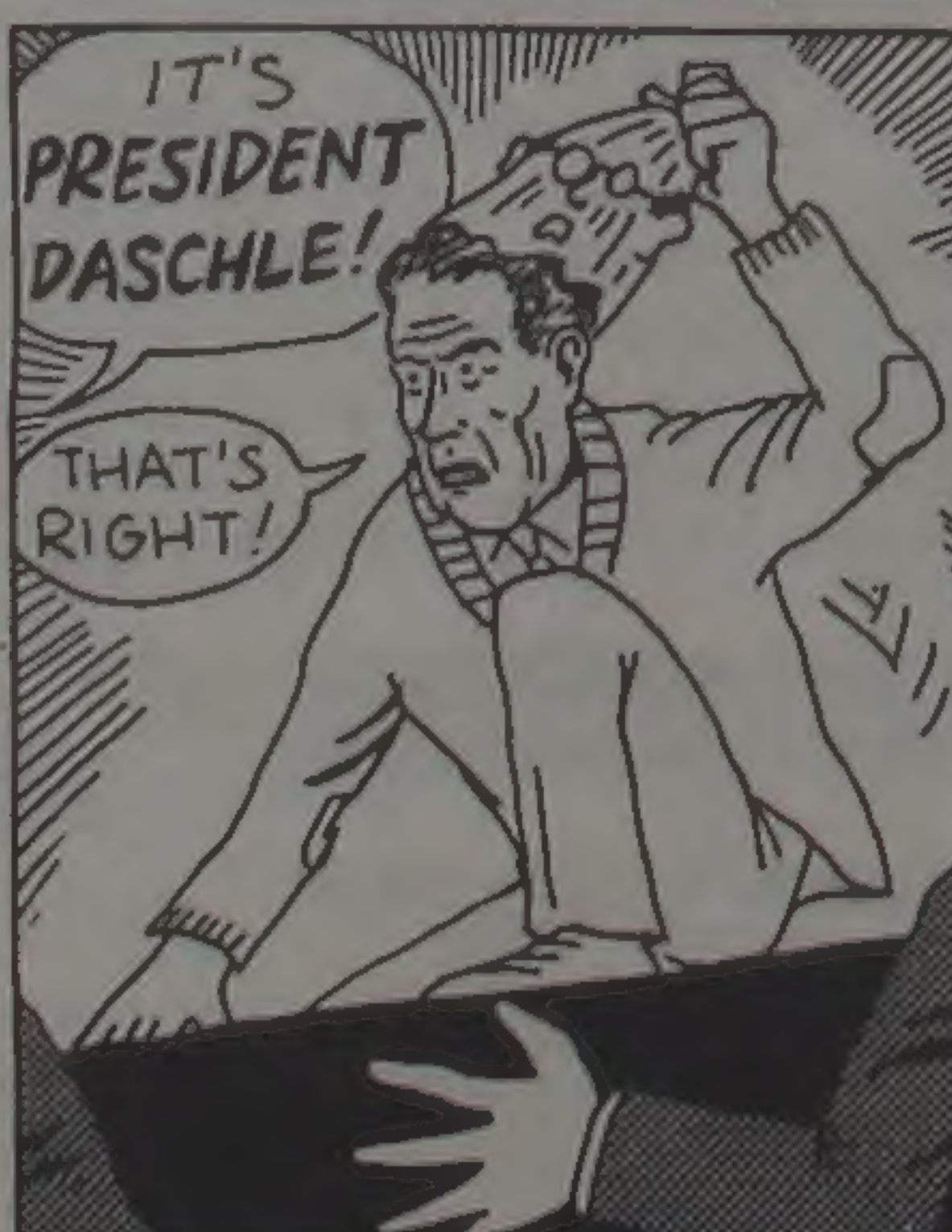
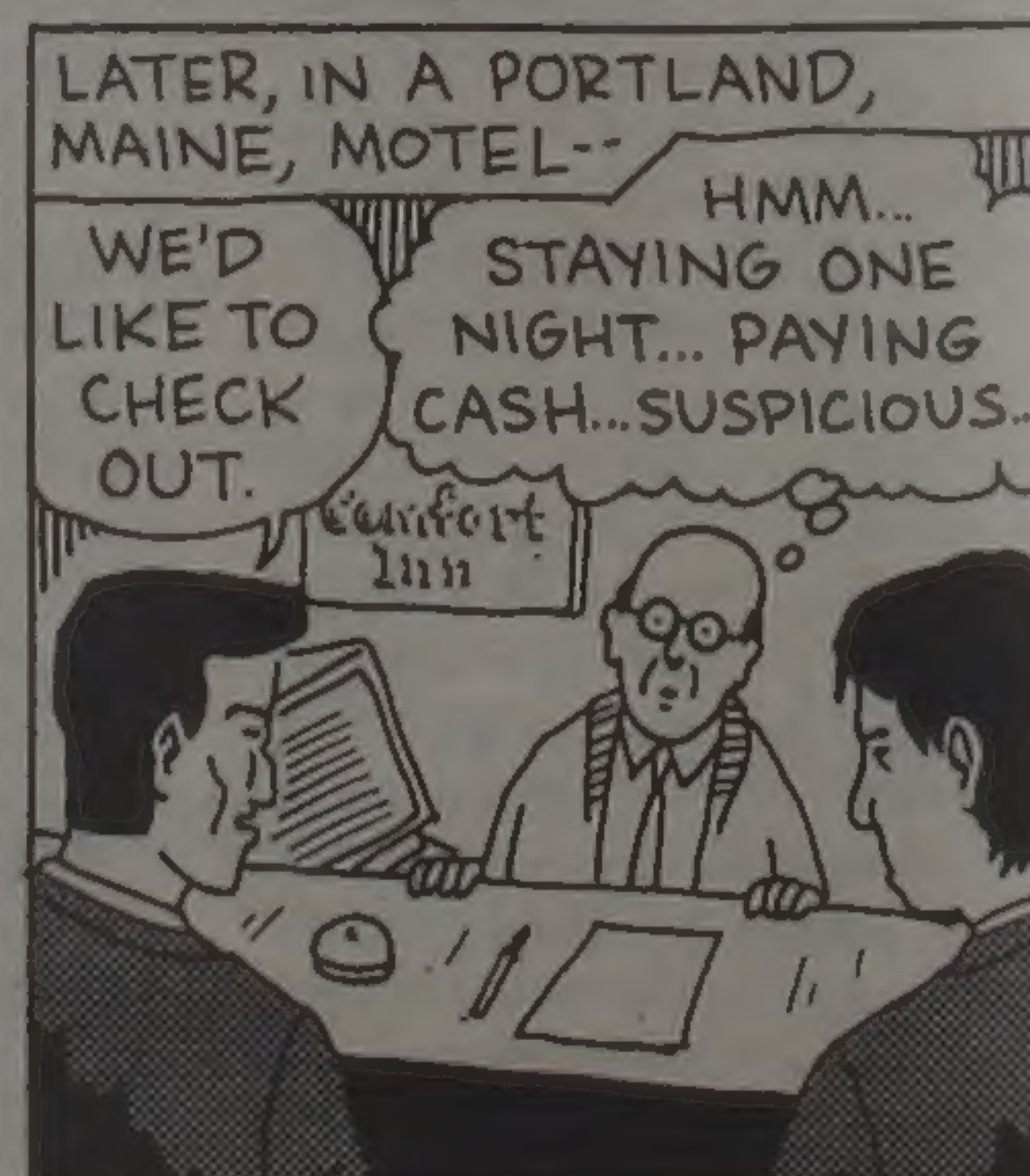
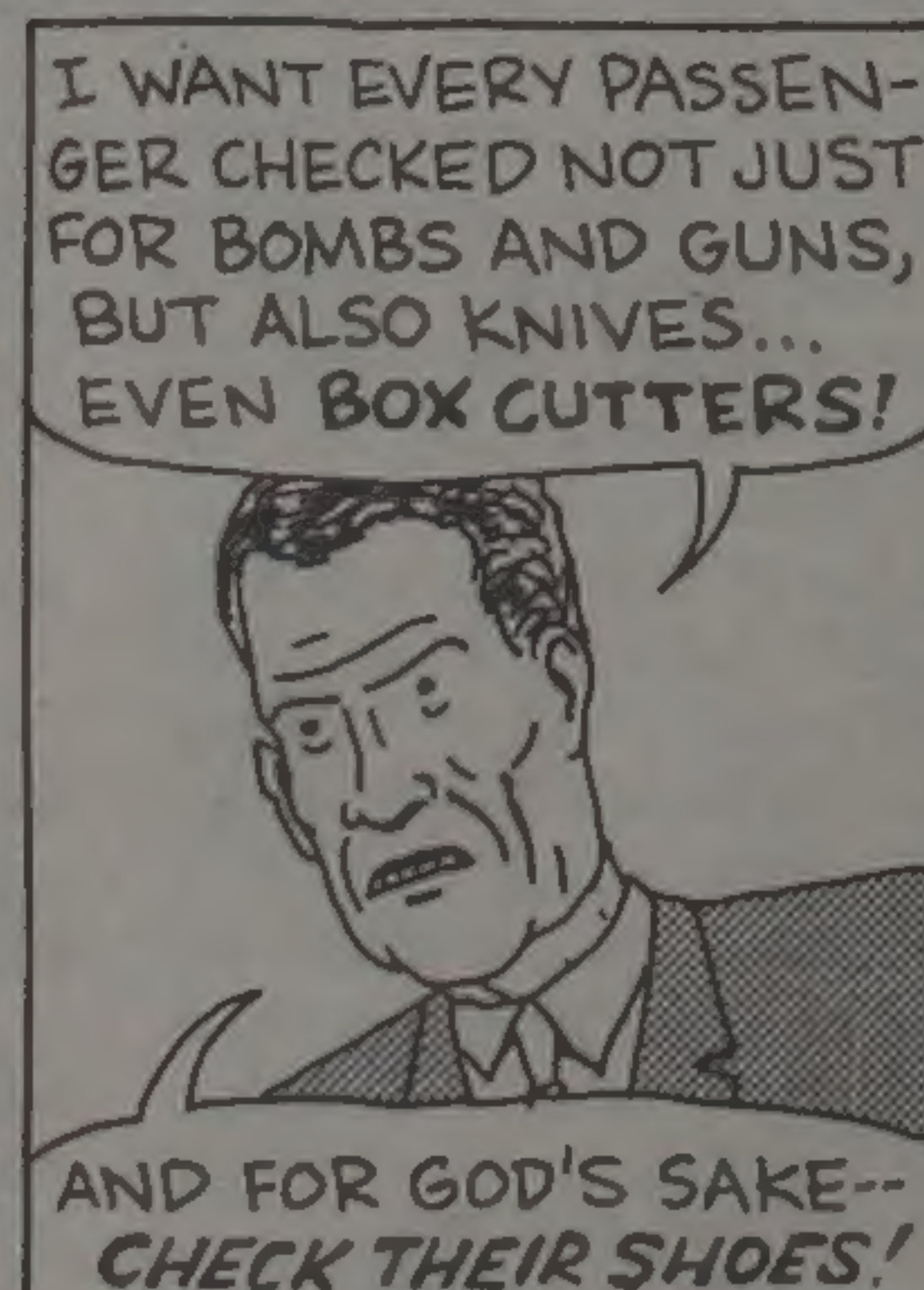
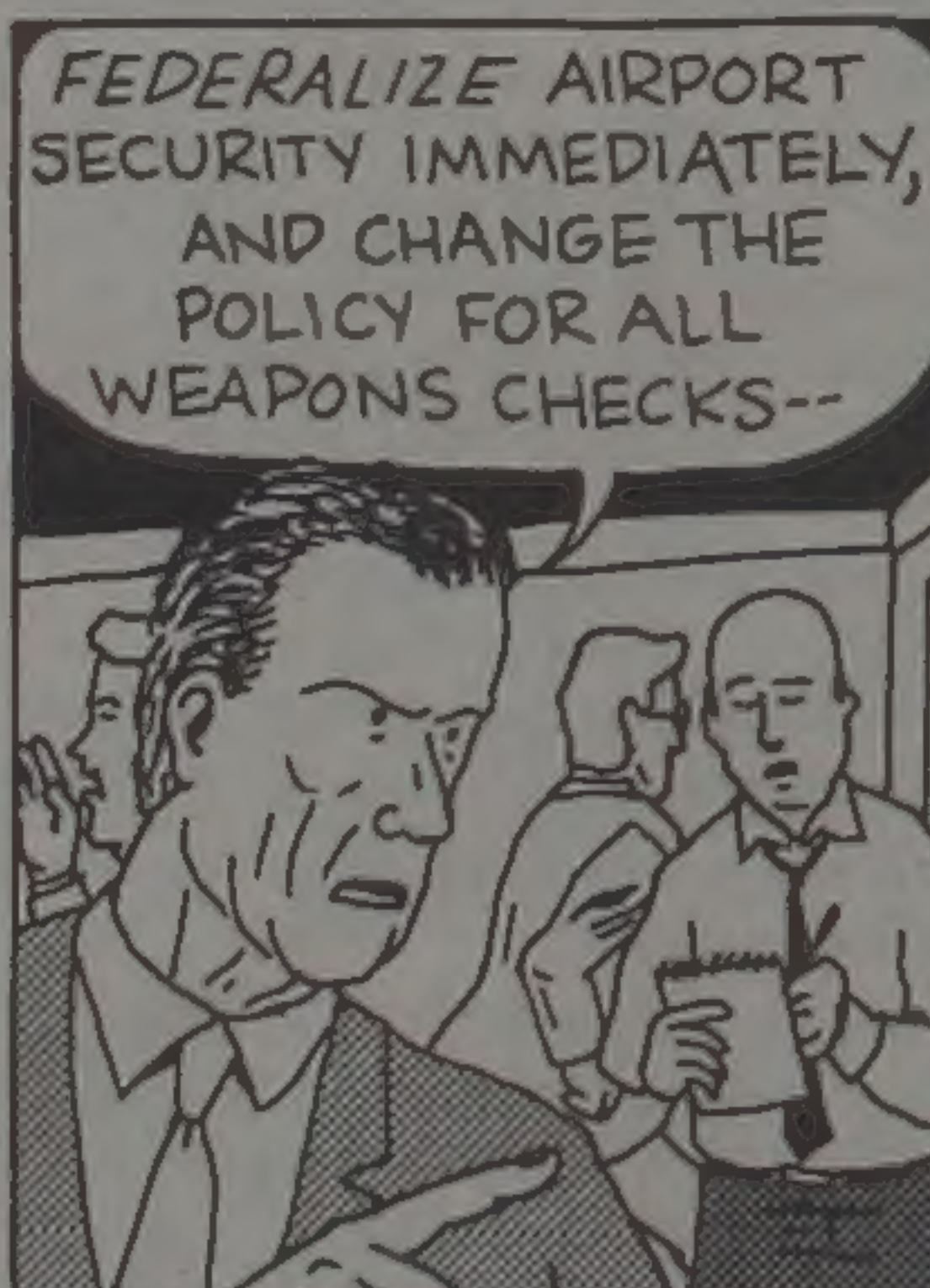
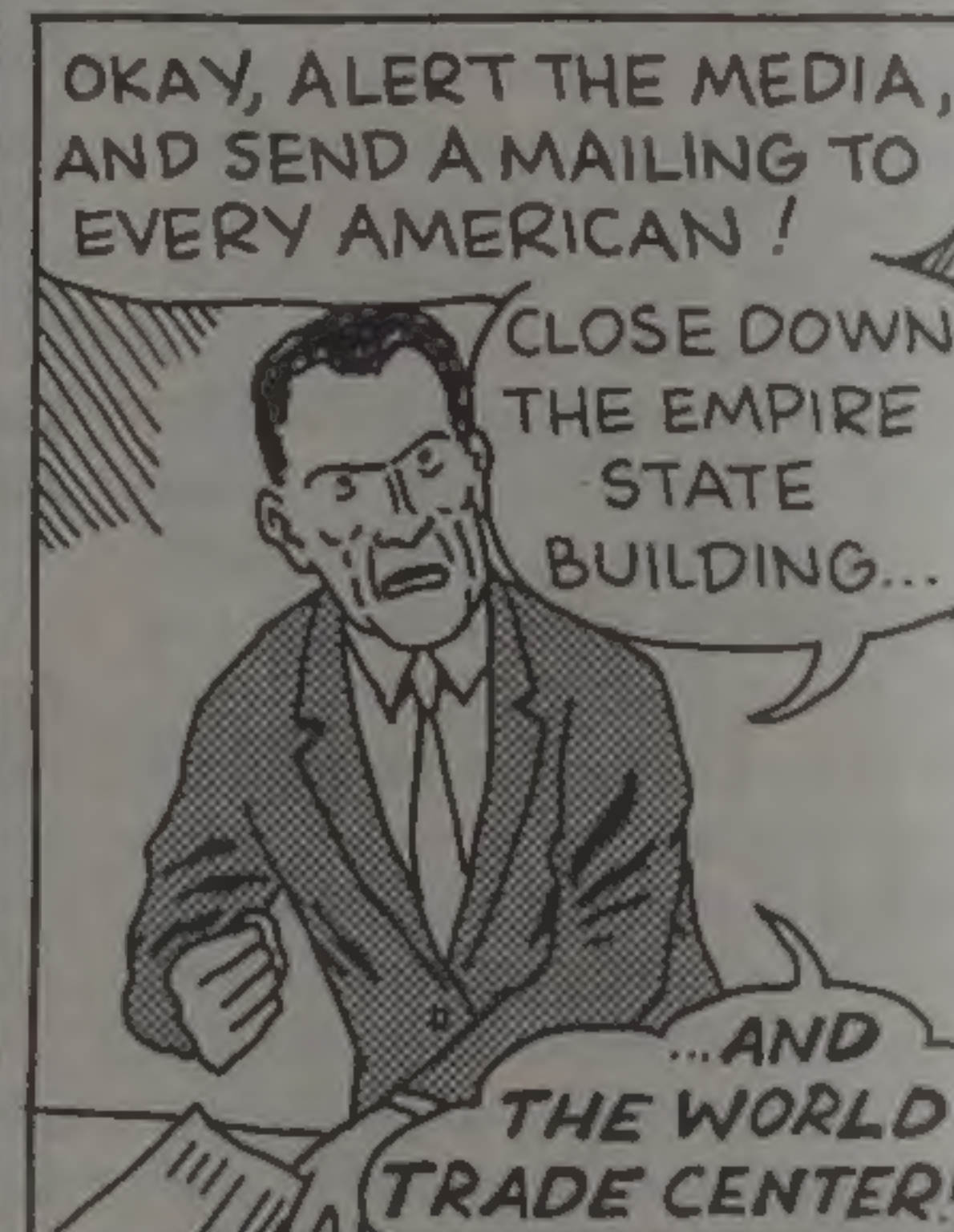
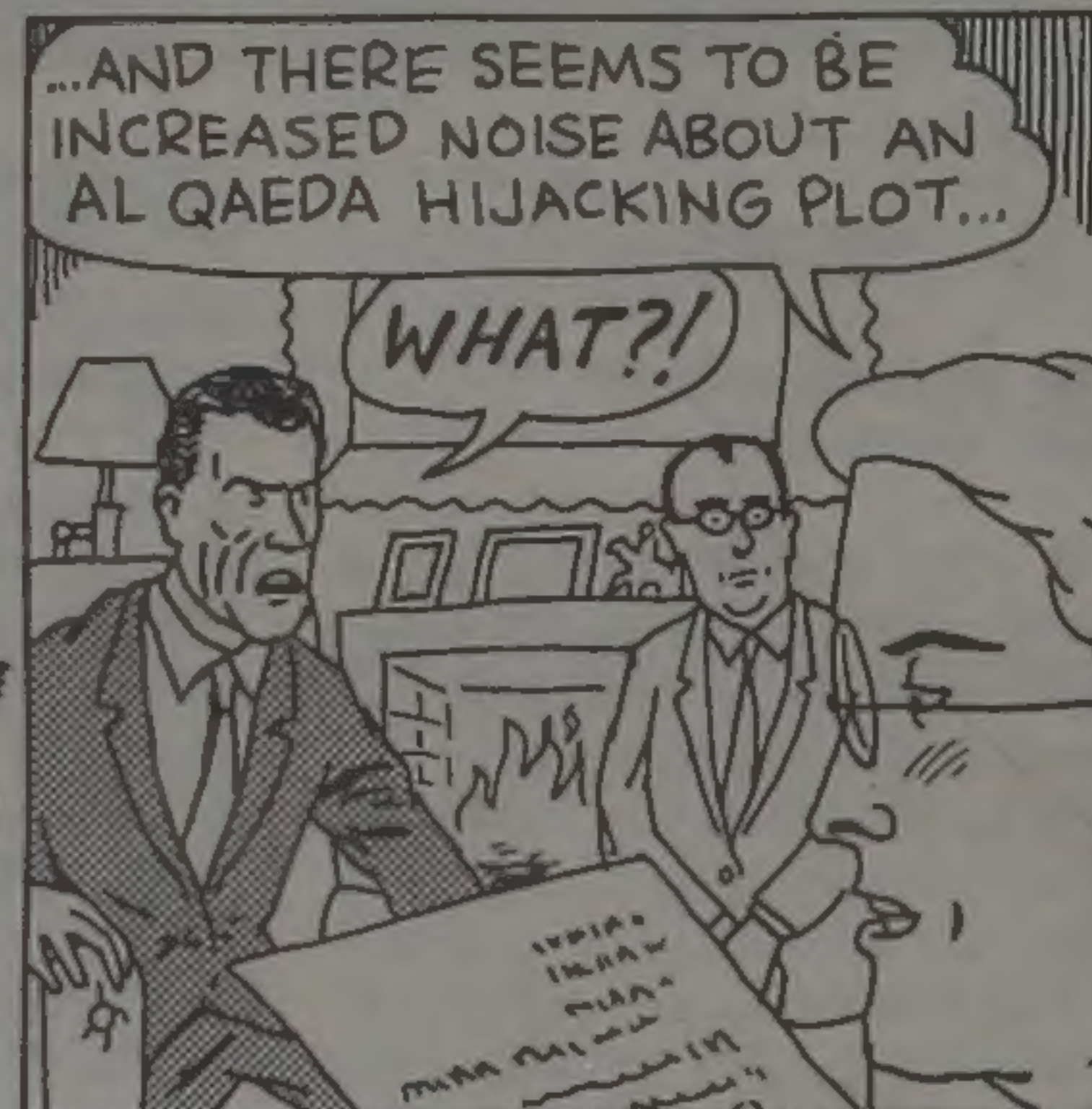
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Tom the Dancing Bug

BY RUBEN BOLLING

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Trouble-making immigrant?

Just a good-natured guy pushed too far by racism.

Gabriel Motshegoa fled South Africa before the collapse of Apartheid to get away from racism and mistreatment based on the colour of his skin. But sometimes, when he goes to work at the **Shaw Conference Centre**, he says it feels like he never left.

Gabriel has worked at the **Conference Centre** for eleven years in a number of different capacities, most recently as a shipper-receiver. During that time, he has performed his job well and made many friends. But he has also become a target for numerous racial slurs and put-downs.

"I've been called a nigger and a black-son-of-a-bitch by managers," says Gabriel. "And they said I was the one creating a hostile work environment by complaining."

Right now, Gabriel and his co-workers are on strike to back up their call for improved protection in the workplace. They're not asking for more money — just an anti-harassment policy with teeth.

Unfortunately, managers at the **Conference Centre** say they won't do anything new to address the problem. They say their existing policies on harassment and discrimination are enough — even though most employees have never seen those policies and despite the fact that little or no action is taken when people like Gabriel file complaints.

"Managers need to open their eyes and see that a serious problem exists," says Gabriel. "In a country like Canada, no one should have to face this kind of harassment and discrimination at work."

You can help Gabriel and other **Conference Centre** employees win dignity at work by refusing to book or attend functions at the centre until a fair settlement is reached. Also, join the strikers in putting pressure on City Council. Call them at 496-8110. This strike won't end until the City, which owns the **Conference Centre**, takes charge and does the right thing.

It's about fairness. It's about respect.

For more information about the strikers and their issues call UFCW at 452-0362.

A message from the United Food and Commercial Workers, Local 401



The NeXt voice you hear...

NeXtFest's Steve Pirot keeps youth theatre festival eXpanding

By PAUL MATWYCHUK

You could say that the essence of NeXtFest hasn't changed that much since Theatre Network's yearly showcase of new work by young theatre artists made its debut seven years ago. After all, the very same

activities remain at its core, right? A few plays mounted on the Roxy Theatre stage, some staged readings of scripts-in-development in a nearby restaurant, a few performances by local bands.

Of course, that attitude requires that you ignore the sheer size of the event these days, which seems to be growing exponentially with each passing year. There was a time when one of the challenges of putting on NeXtFest was simply tracking down young playwrights and encouraging them to submit material; nowadays, upwards of 60 scripts arrive in the Roxy mailbox every year, all vying for the exposure that comes with a

mainstage NeXtFest production. (And this year, those shows will be getting more exposure than ever—festival director Steve Pirot has expanded the festival by four days and into four new venues, which means that the plays will be getting four performances each instead of three.) I can recall attending a staged script reading at the first NeXtFest, at which maybe 20 people gathered to hear a new work by some obscure young playwright named Chris Craddock. These days, several times that number cram themselves into Conrad's Sugarbowl Café on Saturday and

Sunday afternoons to hear new plays by writers, any one of whom may turn out to be Craddock's successor. (A Craddock of the future!)

And that's not even taking into account the overwhelming number of sidebar events, special classes and unclassifiable theatrical spectacles that also make up this year's edition of NeXtFest: *Neverwhere*, an epic piece of "rave theatre" based on the Neil Gaiman novel; *The Odyssey Project*, a modernized version of Homer's epic; *BLAHGH!*, an improvised play performed by a Theatresports splinter group calling

SEE PAGE 12

Young artists put their NeXt on the line

Visual arts component of NeXtFest is a boon to hungry young artists

By AGNIESZKA MATEJKO

"Visual art is one of the ancient forms of mankind's expression," says Bradley Moss, the founder and producer of NeXtFest and artistic director of Theatre Network. His tone is passionate as he explains his

motives for opening up to emerging visual artists an event that was originally conceived as a theatre arts festival: "I wanted to create a meeting place for young artists with the organization to mentor and in partnership to support their art....

ment: the organizers have eliminated the prohibitive curatorial fees often charged by galleries; instead, each artist receives a small honorarium, a festival pass and a T-shirt. Festival posters are carefully designed so that they remain true to the artist's vision and are not distorted by the text or by the design process. The names of all the participating artists are included in the publicity. Most importantly, the festival organizers dare to take

chances on showing the work of

self-taught and unknown artists, including some who are just now applying to art school, and some who have started to create art as recently as last year. "You have to catch them before they get hot," says Moss.

[prevue] visual arts



Kelly Cormack...

NeXtFest is a springboard for new ideas, for building a community. With so many different artists in one place," he exclaims, "who knows what can happen!"

Artistic directors with Moss's vision are much needed in our city. The plight of young artists emerging from educational institutions is very real. Most graduate without the skills to market their work. Many labour in full-time, low-wage occupations with little money to invest in studio spaces and materials. At the end of the day they often find no money, time or energy to produce a body of artwork, frequently dropping out of art-making altogether. NeXtFest is among the few organizations in the city that provides tangible support to these young people. "We want to instruct young artists that they are of value," says Moss. "We are the meal, and not the dessert."

NeXtFest shows respect for artists with more than mere senti-

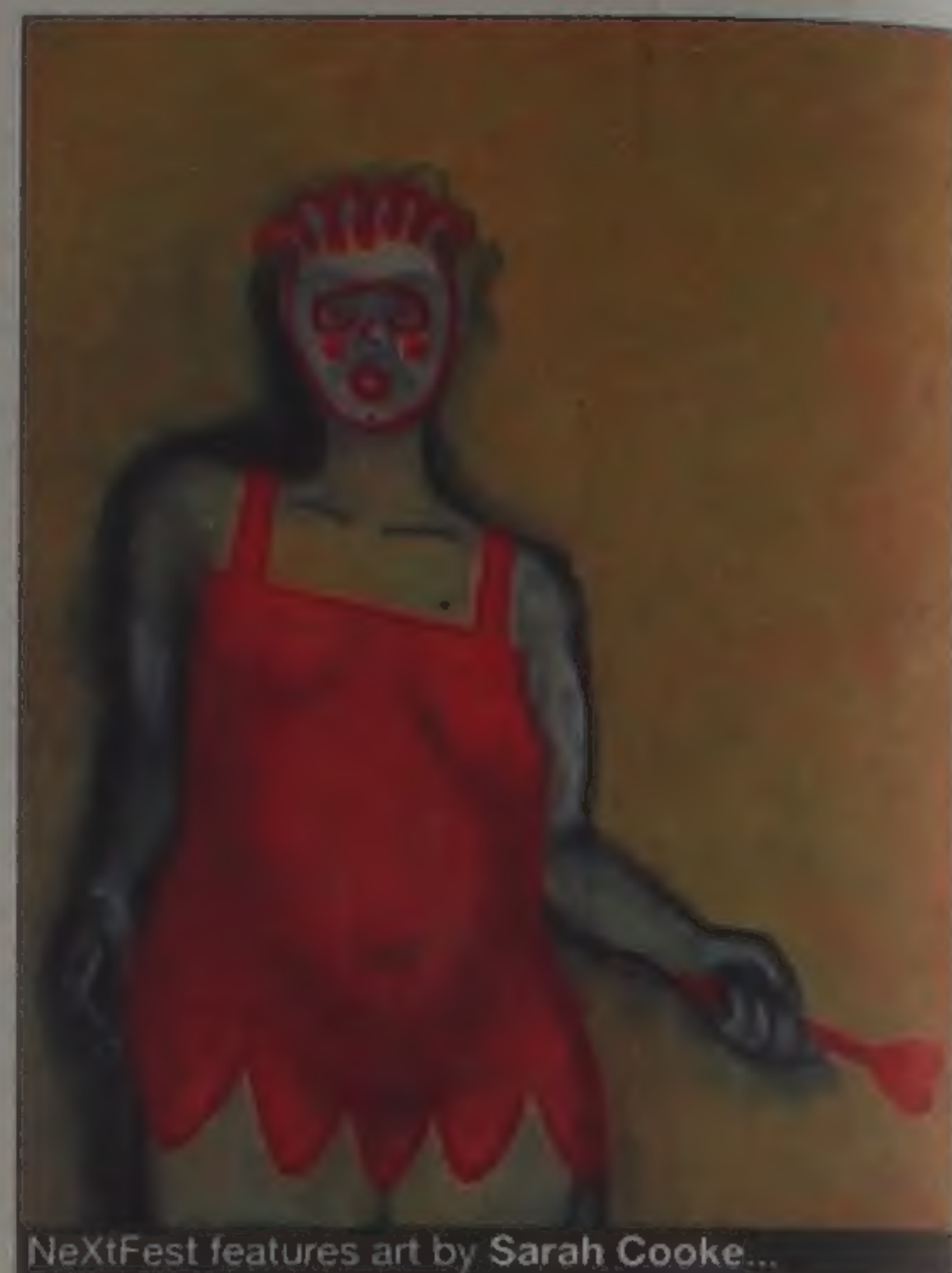
Art for Aarts' sake

Saskia Aarts, the curator for this year's visual arts exhibitions, is an emerging artist herself—"I am only one step ahead of the others," she laughs. Aarts has put her considerable energy and enthusiasm into finding new venues for the 31 exhibiting artists, among them Sarah Cooke, a master's student in English at University of Alberta. Cooke, who has never shown her artwork publicly, impressed the jury with an eloquent submission statement expressing her desire to exhibit. Her show in Conrad's Sugarbowl will be based on five stories she wrote while teaching in South Korea. The stories and

the accompanying mixed-media self-portraits explore the junction of imagination and memory, the indistinct borders between what the artist remembers as fact and the personal version of truth that is molded by time. In combining two art forms, Cooke wants the viewer to reassess the way we look at art; she sees the distinctions that people frequently draw between disciplines as arbitrary. "I believe music, literature and visual art belong together," she says.

Naked launch

The Naked Cyber Café on Jasper, meanwhile, features the work of Kristen Sikora; this 21-year-old artist has recently completed upgrading courses and is now in her first year of college. This is also her first show. Aarts says



NeXtFest features art by Sarah Cooke...

that despite her youth, Sikora has the talent and the ambition to succeed as an artist. "She know what she wants to say and works hard to say it visually," says Aarts.

For the young and emerging artists of Edmonton, NeXtFest frequently represents their first tentative effort at showing their work beyond the comfort zone of their inner circle of friends and family. It's a chance to overcome the indifference of major galleries and solicit the reactions of an appreciative (or occasionally harsh) public. For the public, NeXtFest provides nothing less than a sneak preview of Edmonton's creative future. ☉

The following venues will be displaying work by young visual artists throughout NeXtFest: **Conrad's Sugarbowl** (10724-124 St); **Col. Mustard's** (12321-107 Ave); **Listen Records and CDs** (10649-124 St); **Naked Cyber Café on Jasper** (10354 Jasper Ave); **Integration Pilates and Open Space Inc.** (2nd Floor, 10565-114 St); **Roxy Theatre** (10705-124 St); **P.I.T.S. Gallery** (10154-103 St)



and Stacey Martz

NeXtFest plays from Hildegarde to *HOMO*

This year's shows involve everything from medieval nuns to Metis mutts

By PAUL MATWYCHUK

Actor/playwright Twilla MacLeod is explaining the themes of her new play *The Cloister*, which was inspired by the life of the celebrated but enigmatic 12th-century composer/artist/mystic/New Age icon Hildegard Von Bingen, who, despite spending her entire life within the repressive world of the medieval monastery system, somehow emerged in her 40s with an inexplicable genius for art and music. "The story," says MacLeod, "deals with the conflict between her abilities as a musician and artist and her lack of freedom to express them or to be educated or to be all that she can be, and her need to find a place where she can do all that."

It's too bad ol' Hildegarde didn't know about NeXtFest, where this year's group of young playwrights (just about all of them first-timers, many of them actors-turned-writers like MacLeod) have found plenty of fertile ground to explore new avenues in their work. MacLeod, for instance, may be best known to theatregoers because of her two shows with Shadow Theatre—she had a voice-only role as Diana Vreeland's invisible French maid in *Full Gallop* and a much more substantial part as the too-clever-for-her-own-good young woman who steals John Sproule away from his marriage to Coralie Cairns in *Honour*—but she's also a classically-trained singer and a graduate of Workshop West's Playwrights Garage. *The Cloister* (in which MacLeod stars as Von Bingen) combines all three of her talents; she even did the initial research for the script while she was working on a degree in music.

"At first," she says, "I wrote it as a one-person show that would focus just on Hildegarde. But it was hard to create any conflict that way. I mean, she's a saint, and how long can *that* be sustained onstage? So I brought in a few other characters, which raised the question of how they would speak to each other. I found that if there was an intimate scene and the characters were using all this medieval-speak, it just didn't feel right. So there was a lot of experimenting with the style of dialogue; I wound up using a lot of vivid, sensual imagery."

MacLeod says she regards the NeXtFest production more as one more step in the development

process of the play rather than an end in itself. "It will be a finished product," she says, "but not *the* finished product. It's a one-act right now, for instance, and I think in its final form it'll be a full-length. But NeXtFest is a vital, vital stepping stone—there are things coming out of this process that I would never have noticed or dreamed of left on my own."

Forever Amber

A few years ago, Amber Borotsik gave one of the more memorable performances in NeXtFest history as the trou-

[promo] theatre

bled title character in Beth Graham's one-woman show *The Dirt on Me*. (Borotsik performed the demanding hour-long monologue in a large box of dirt, getting grimmer and grimmer as her character revealed more and more about herself.) This year, Borotsik has brought to NeXtFest an intriguing (and, by the sound of it, much more upbeat) dance/movement piece of her own called *Porch-climber*, which she'll be performing with a couple of her classmates from the U of A B.F.A. program, Jesse Gervais and Aaron Talbot.

"It's sort of inspired by my grandmother," she says. "She recently passed away and this is sort of the legacy she left with me. My grandmother, for instance, was very sensual and a great cook, and so she left with me a love of treating myself to good food. So the piece is

areas of the arts, dance and theatre," she says. "My training has been in theatre, so there's a lot more focus on story—on dance not as a series of abstract visuals but as a means of conveying emotions and telling a story, whether it's a linear narrative or not."

Elter statesman

Speaking of non-linear scripts, one of the most hotly anticipated shows at this year's NeXtFest is Sheldon Elter's stream-of-consciousness autobiographical one-man show *Metis Mutt*. A lot of that anticipation is a result of a segment from the script that Elter performed last year at NeXtFest as part of a collection of short plays by various writers; within the span of about 15 minutes, Elter played himself as well as a series of vividly drawn characters including, most memorably, an older native woman who broke down in tears during a talkback session following one of Elter's stand-up comedy gigs and began helplessly talking about the abuse she suffered as a child at the hands of her father.

"For a while," Elter says, "I thought the show would just be my story—kind of a coming-of-age thing about self-realization and self-identity and all the things that made me who I am. But then I realized there's a bigger picture to it. I started asking myself, 'Why was I so harsh for such a long time? Why was I making those jokes [about native stereotypes]? Why did I think that was funny?' Someone once said to me that a joke is a complaint, and I had to think, 'Well, what am I complaining about?' That part about the woman crying—that's a true story. Before, all the negative feedback I got about my shows came from white people. You know, 'How can he say that?' Or 'Am I supposed to laugh? Is it okay for me to laugh?'"

"But then," he continues, "I went to this aboriginal parenting conference and emceed the whole weekend and got to do a little stand-up comedy as well. I thought it went great—

the elders were laughing, everyone seemed to be having a good time. But at the sharing circle afterward, that woman broke down... and I had to wonder how my comedy had sparked all these terrible memories in her. I mean, [the jokes] are funny because they're true. But you have to realize that it's also tragic."

Elter—a recent Grant MacEwan graduate who got good notices last May for his performance in the Leave It to Jane musical *Red Lips*—developed the piece with dramatur-

about how people deal with life and the things that stress them out—the kind of things they do when they come home at the end of a miserable day where everything has gone to shit, basically. How they'll just be exhausted and want a break so they'll just go buy themselves a cookie or something just to give themselves a treat."

NeXtFest festival director Steve Pirot has always been especially encouraging of shows that combine disciplines, and Borotsik's work fits perfectly into that mandate. "My work has always straddled the two



Neverwhere: the most dangerous Gaiman

For their latest immersive production, Emptyspace Theatre Projects decided to drop its audience into another universe. Literally.

Last year, at the invitation of the NeXtFest organizers, the company staged *Wonderland*, a version of Lewis Carroll's *Alice in Wonderland* reinvented for the rave generation. It was part theatre, part all-night dance party that delivered exactly what it promised.

"NeXtFest invited us back to do it again this year, pretty much right after *Wonderland*," says producer Michael Chyz during a break in rehearsals for *Neverwhere*. Along with director Sarah Bowes and a cast of 60, Chyz is preparing to introduce NeXtFest attendees into another surreal universe with literary origins.

Neverwhere began as a BBC teleplay, then a novel, by British fantasy writer Neil Gaiman, best known for creating the revered *Sandman* comic. The story deals with a subculture of people who live beneath the city, creating their own universe in the process. Of course, this is a place where time has stopped, as modern characters coexist with figures from past centuries.

It goes without saying that *Neverwhere* is a fantasy. "This isn't really about homelessness, *per se*," Bowes explains. "These are people from all walks of life who have seeped through the cracks for centuries."

Chyz adds, "These are people who have also had to flee, for one reason or another. These are people who had to go underground and could never come back up. And only the strongest survive."

The company began working on the show in January, pulling key

sequences from the novel and translating them into a framework for an interactive combination of dance, theatre and music. As with *Wonderland*, there is no scripted dialogue, but there was still a major shift in approach. "We really needed a structure to work within—that was one thing we decided on when we came together to do this show," Bowes says. "At this stage, there isn't anyone left wondering what they're supposed to be doing."

Audience members will not simply sit in chairs and watch things unfold. They are members of the world, walking alongside performers, including members of the Edmonton Live Role Playing Society, who provide fully-realized characters to populate the *Neverwhere* universe. "It's something we tried last year on *Wonderland*, but didn't see its full potential until we started on this," Chyz explains. "We came to know of them from just hanging around at [Suburbs]."

As well, the show will include an ambitious amount of spectacle, including trained fighters from the Society for Creative Anachronism, pyrotechnics and multimedia. As well, the music spans the various subgenres of electronica, including work by Aphex Twin, Crystal Method, DJ Shadow and VNV Nation, as well as original work by Pilotpriest and Gravity Collective. "We want to put people on a journey, like we did last year," Chyz says. "But we want it to be a party as well." —DAVE JOHNSTON

Neverwhere

New City Suburbs • Fri, May 31
(doors at 9pm, show at 10pm)

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NeXtFest overview

Continued from page 10

themselves the "Slo-Motion-Post-Modern-Comedy Company"; art exhibitions; poetry readings by the Raving Poets; *The Short Program*, an omnibus collection of short plays curated by Nathan Holscher, Mike Simpson and Chris Godziuk; professional development workshops in grant writing, stage combat and collective creation; and probably a whole lot more stuff I overlooked while flipping through the newly repackaged NeXtFest guide, a 24-page stand-alone guide modelled after the program for the High Performance Rodeo in Calgary.

At their tech and call

Pirot, the Sterling Award-winning actor who took over as NeXtFest festival director last year, says there are plenty of other, less immediately apparent changes as well. "We've

provided more tech time and tech support this year," he says. "The productions each get an extra hour of tech time, plus a tech dress rehearsal, so they don't have to worry so much if they don't get a run in during their tech time because there's a slot now a few days later just for running their show. It's all about making the most of the resources we have and providing the artists the best experience we can. Where all this expansion comes from, I think, was at the opening ceremonies last year. I suggested that we were thinking about expanding the festival and everyone just went nuts. My job description involves listening to the artists, and the artists were saying, 'Yes! Let's do that!' So we're doing it."

Perhaps the smartest decision that NeXtFest organizers ever made was to give every artist involved with the festival—playwrights, actors, directors, designers, stage managers, everybody—free admission to every other event. As a result, every show at NeXtFest, no matter how offbeat or

esoteric (or how bad the buzz surrounding it), enjoys healthy attendance figures at nearly every performance; NeXtFesters seem to have a genuine desire to see as much of their fellow artists' work as possible.

Is it safe?

Of course, with nine main productions and several other assorted dance shows and collectives to cover, this year even the most dedicated completist may come up short. Nevertheless, because NeXtFest has found a way to free artists from the necessity of having to market their shows or worry about attracting enough of an audience to make back their investment (concerns that playwrights at the Fringe have to wrestle with nearly every day), it's become arguably the most important and supportive theatre event of the year, at least as far as the development of young artists is concerned. Past NeXtFest productions have ranged from scripts in the earli-

est phases of their development to polished productions like Daniel Arnold and Medina Hahn's luminous multiple Sterling-winner *Tuesdays and Sundays*, and everything in between. Nearly every playwright I talked to this year referred to the "safe environment" that NeXtFest creates, and Pirot says that atmosphere, paradoxically enough, helps encourage artists to take risks.

"It's a developmental festival," Pirot says. "It's not just about product; it's about process, whether that's the development of the script or of one particular artist's skill set. Mistakes will be made, but sometimes you've got to make a mistake in order to learn. Quality of production is one thing, but quality of experience is another—you have to let the artists experience their own process rather than coming in and doing it for them. I'm trying to encourage people to go and not wait for permission to do anything. I want them to just go and do it and let us catch up with them." ☺

NeXtFest plays

Continued from previous page

gical assistance from one of his MacEwan instructors, Ken Brown. In fact, it grew from a simple acting-class assignment to a full-length show that Elter will also be performing at this year's Fringe. (Brown has also served as a valuable mentor to the four actors in Ribbit Productions, whose shows *Bouncers* and *Be a Man* were two of the big discoveries of the last two Fringes.)

"I have the sense that this piece is something I'm going to be performing for a long time," Elter says. "There seems to be a lot of interest arising from the topic itself. I got a lot of feedback just from when I did it last year, from people asking me where it was going to go. And I realized that was a question I would have to ask myself within the piece. 'What now? What next?' I told Ken Brown that I'd defined myself as this Metis kid for a long time, and then all of a sudden as an actor I have to wonder if I'm going to get stereotyped as a native guy all the time. So I have to decide if I'm going to keep representing myself this way or what? You know, who am I?"

Cuckow's nest

Metis Mutt shares a lot of similarities with another NeXtFest buzz play, Nathan Cuckow's *STANDupHOMO*. Like *Metis Mutt*, Cuckow's play is a one-man show about prejudice, stereotyping and identity that audiences got a sneak preview of at last year's NeXtFest. "It's a story about a person trying to stand up," says Cuckow, a rising actor who received a Sterling nomination last year for his performance in *SubUrbia* and who also contributed strong acting turns to *The Hothouse Prince* and *R&J*. "Someone who's been metaphorically crippled and paralyzed by society and sexual repression and religious guilt and is afraid to stand up for what he thinks is right. It's about a number of different themes—how one person can see the world one

way and another person can see it another. And it's about how love can be one of those things that people see differently."

Although Cuckow acknowledges that the opinions on sexuality he expresses in the script are pretty much his own, the play (unlike Elter's) is not autobiographical. Instead, Cuckow's principal persona is a young man who insists frantically that he isn't gay, even though his stereotypically limp-wristed demeanour and lisping voice would seem to strongly suggest otherwise. "He deals with trauma through humour," Cuckow says. "The catch, though, is that he's actually suppressing it—he's not really dealing with anything, but he thinks he is."

With the play having already landed a blockbuster Fringe slot, with the Guys in Disguise juggernaut producing it—not a bad deal for a first-time playwright—Cuckow is a prime example of NeXtFest's ability to create playwrights where none existed before. "At the readings last year," Cuckow said, "I didn't have anything. I just had the title—and Darrin Hagen gave me that. But I told Steve [Pirot] I wanted to do a show and he offered me the reading. I almost backed out, actually; I was so frustrated and nothing was coming together and I talked to Steve about backing out. And he totally convinced me to keep going and pushing and pushing and pushing. So it was really only that, and that concrete NeXtFest deadline that forced me to come up with a draft and get to that next level. It's been such a valuable experience."

"I just find NeXtFest wonderful," concurs Borotsik, "especially for someone like me. I'm quite shy and I find it hard to go up to people whose work I admire and talk to them. So I love the atmosphere of the closing night party and everyone milling around after the main-stage shows. I've never felt overwhelmed—the only time I feel overwhelmed is when I sit down and look over the schedule." ☺



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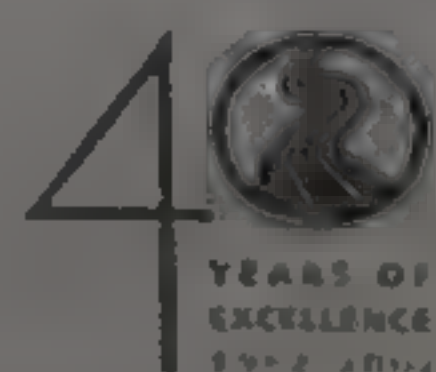
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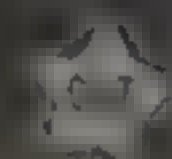
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lifestyle

Why, it doesn't even rhyme!

Thomas Trofimuk's
The 52nd Poem
breaks every
literary rule there is

BY CHRISTOPHER WIEBE

When Edmonton writer Thomas Trofimuk suggested we meet at Bistro Praha to talk about his first novel, *The 52nd Poem*, I didn't realize immediately how significant that choice was. For starters, the venerable restaurant on Rice Howard Way plays a significant role in the novel. But more importantly, it possesses a rich, otherworldly atmosphere that cannot be attributed merely to the dark wooden tables and scattered floor lamps. No, it is time that sets Bistro Praha apart. Unchanged for decades, it has had time to become encrusted with mythologies and to acquire the lustre of old lacquer. Without wanting to draw parallels too thickly, there is assured poise to the writing in *The 52nd Poem* that has none of the anxious "I'm establishing my voice!" quality that mars much first fiction. Trofimuk has spent time with his material, which in turn has given a layered fullness to his extraordinary novel about love, the mountains of Jasper National Park and the nature of memory.

Part of the novel's "fullness" comes from its narrative playfulness. It makes use of different kinds of writing (aphorisms and definitions, poetry and prose), a peculiar narrative voice and a fragmented, non-chronological structure. At first, even the centre of the story is not clear. "Perhaps there is a nun named Dominique," it begins, "who hovers only at the edge of this story. You will almost meet her in the mountains but that's later. Much later. You don't have to concern yourself with that meeting." But the indeterminacy of the first two chapters soon gives way to the more conventional story of the narrator ("You") who has had a devastating affair. Trying to get over his lover, he sets about writing her a poem every week, spends a lot of time in the Rockies and loses himself in a series of lusty relationships with other women. Things begin to change when he meets Frannie, a woman scarred by a fatal hiking accident, who works at a hotel near the Miette Hot Springs.

Second thoughts

All these narrative pyrotechnics aside,

The 52nd Poem works because Trofimuk doesn't push it beyond his control or lose sight of the central story; it doesn't come off as one of those dated po-mo novels which arbitrarily lay bare the "seams" of the narrative and "subvert the reader's expectations" with interminable cleverness. The two-dozen poems the narrator writes are the backbone of the novel, providing insight into the character's state of mind that, paradoxically, the narration itself is occasionally

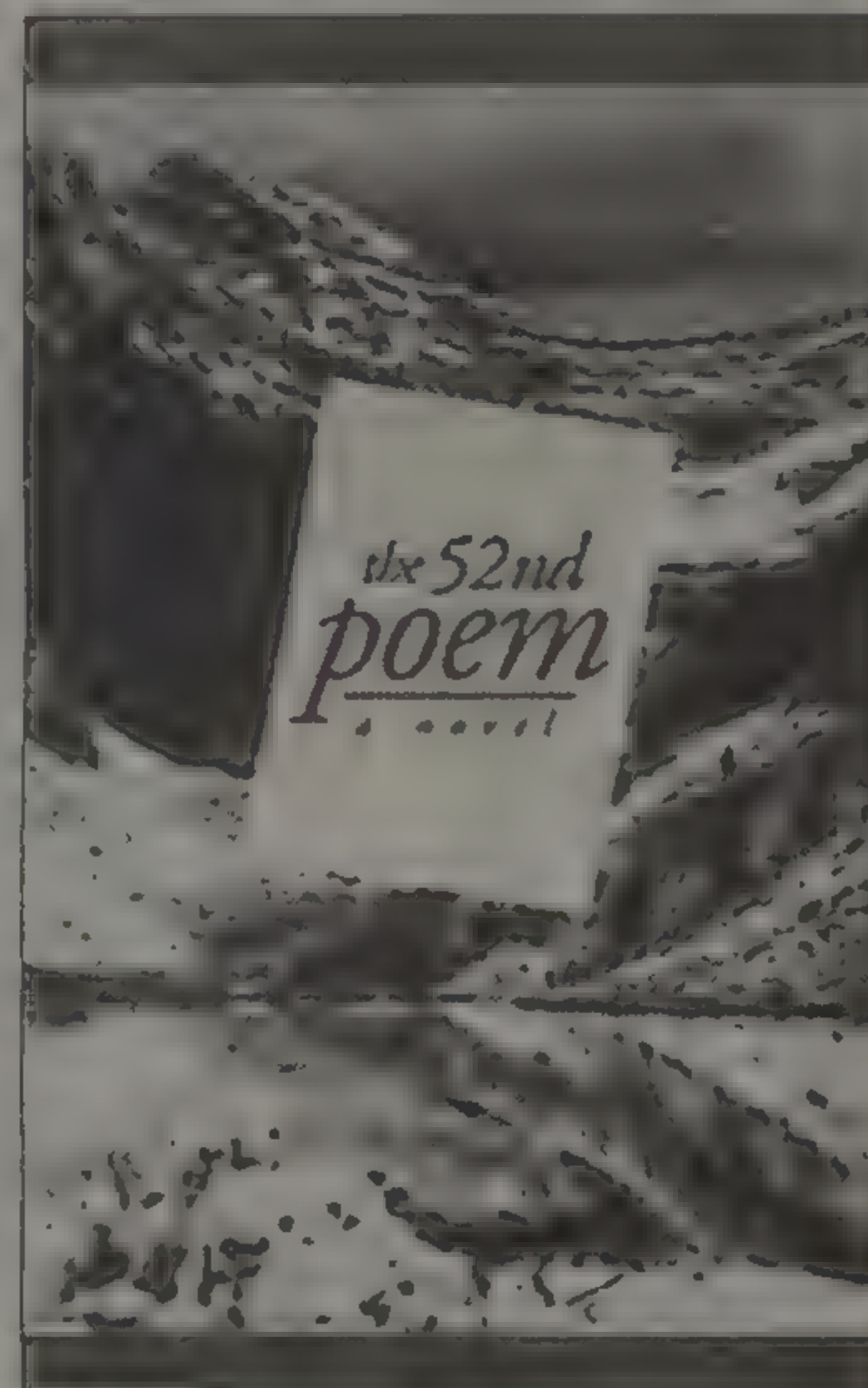
can read from their work, backed up by the ambient music of a jazz ensemble. "The image of the Stroll was that it was stodgy and we wanted to involve younger people," says Trofimuk, then on the organization's board. "So Mark Kozub and I thought, 'Let's take poetry readings to a bar, mix in some music and see what happens.'" Now in its second year, it has become hugely popular, drawing regular audiences of as many as 80 loyal fans every week.

Trafficking in Trofimuk

For Trofimuk, *The 52nd Poem* represents something of a culmination of 15 years of writing. After studying creative writing at the U of A and journalism at Grant MacEwan in the 1980s, he has patiently built up a body of work in poetry, prose and drama, won awards and been published in literary journals. Now a writer and editor working for the provincial government, Trofimuk compares his work in a variety of genres to writing speeches. "The first thing I ask people at work," he says, "is 'Who's the audience?' I guess I'm constantly looking for the right vehicle for a story." He also has a remarkably healthy attitude towards the rejection letters that are a part of every writer's life; perversely, they seem to spur his creativity. The central idea of his novel, for instance, began a decade ago as a 10-page poem that, he says, "received rejection letters all over the place." Undaunted, he turned it into a short story (published as "Peripheries" in the *NeWest Review*) and returned to it again when his collection of short stories was rejected by Turnstone Press. "I reread 'Peripheries,'" Trofimuk explains, "and I thought, 'This isn't done!'" And out of that disappointment he began the long process of crafting it into a novel.

When Trofimuk reads from *The 52nd Poem* at the launch tonight (May 30) at Laurie Greenwood's Volume II, it may be the end of a journey for his smart, compelling first novel. Still, he jokes about turning it into a feature film. "I told my publisher, 'Look, reaction to this book is going to be totally polar—love it or hate it, there isn't going to be a huge middle ground,'" says Trofimuk. "In theory, I don't think this book should work, given all the rules that are broken. It shouldn't work, but it does."

The 52nd Poem
By Thomas Trofimuk • Great Plains •
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unable to convey. On the whole, however, Trofimuk makes good use of the tricky mode of second-person narration. "The second person caused me great grief," he says, "especially figuring out how to soften its preaching tone. But I always wanted to use it because I love the immediacy of it. It is like the difference between theatre and film: a slap in the theatre has far more immediacy than one on the screen."

profile

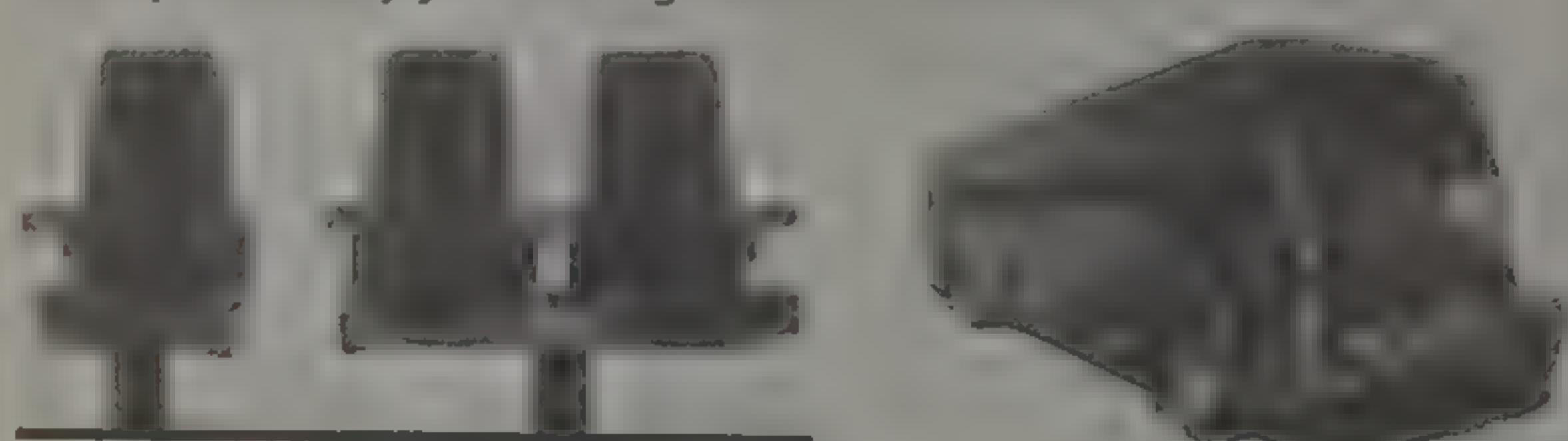
books

Second-person narration also happens to have many affinities with oral performance. Trofimuk's interest in poetry readings extends back to the late '80s when he ran the "Station Reading Series" at Café La Gare for a number of years and later helped found the Stroll of Poets in 1991. These days, on most Tuesday evenings, you can catch Trofimuk behind the piano at the Backroom Vodka Bar as a part of the "Raving Poets" series, sponsored by the Stroll. It features an open stage where poets

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Eyes on the Prize

Athletic and dancewear biz works out great for husband-and-wife team

By FRANCIS TÉTRAULT

In the Old Strathcona district, just off 99 Street close to Mill Creek, you'll find **Prize Possessions**, a unique cottage industry nestled away in an old character home. From this humble retail outlet is where the husband-and-wife team of Danine and Terry Regenwetter hope to make their name in the athletic wear business.

Danine grew up competing in synchronized figure skating, and got

fashion

her start in the fashion business five years ago working out of a two-bedroom apartment in Camrose, making her own skating costumes. Unable to work after an unfortunate car accident, she made all 24 costumes for her skating teammates. "By the time I was able to skate again, there were enough orders for costumes that I was able to sustain myself full-time by just doing that," she recalls.

After a year of doing business in Camrose and seeing an increased

even Highland dancing. Then we crossed into fitness, gymnastics and bodybuilding wear."

Putting their retail business inside a house was perfect, says Danine. "We wanted to have a personable feel that our customers were used to. We've had bodybuilders down to their underwear for fittings. That's something you don't see in a department store."

The cozy living and dining room areas at the front of the house have been converted to a showroom for new apparel, as well as consignment items for gymnastics, skating and dance. Further into the house are the offices and storage areas, where Terry looks after the books and deliveries.

Behind the house is where the manufacturing studio is located, with a capacity for up to five people to work. Prize Possessions has one full-time seamstress—Dregs Designs' Andrea—and has contracted up to 11 others to fill school orders. "We have contracts with about eight dance schools," Danine explains. "Those orders can range from 50 to 250 pieces, which has

added up to 800 costumes this past season for dance alone."

Some of Danine's more notable contracts have included costumes for last summer's World Track and Field ceremonies, including one for featured dancer Rhonda Nychka of Calgary, as well as outfits for men's skating champion Ben Ferria.

In the retail end of things, Prize Possessions also carries off-the-rack designs from Mondor, Capezio, Body Wrappers, Danskin and a new line called TYR, a chlorine-resistant

fabric tailored for competitive swimmers. "We have another line in the works called In Sports, a technical fabric line for biking, triathlon and running," adds Danine.

For a closer look at Prize Possessions, visit their website at mypage.direct.ca/p/prizepossessions.

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EDUCATION 2002

Wutz so rong with nu roolz 4 speling?

Online activist Richard L. Wade calls for end to orthodox orthography

BY RY RIVARD

Tired of big words and small keypads on your wireless device? Why not try the new, improved Freespelling!

At least, that's what Richard L. Wade wants you to do. Wade is the founder of Freespelling.com, a website dedicated to reforming spelling by spelling words fonetikly ("phoneti-

cally," in real English). The problem with modern English, say reformists like Wade, is that it is essentially written the same it was in 1775 when the first dictionary appeared even though the way words are pronounced has changed. Just consider

the dialects in the United States alone: Appalachian, Texan, Wisconsinian, New Yorker, Bostonian (and then there's the Kennedy—not quite Bostonian, not quite New Yorker, not quite English) and the distinctive pronunciations of the immigrant populations. Then there's the English of the rest of the world, including

Canada, which is even more variable.

Wade believes that despite such differing dialects, there are some phonetic spellings which would be applicable to all but the most mangled forms of English. Words like "phone" could be "fone," and words like "height" could be "hite" or "hyte." But, unlike other groups who wants to impose the change, Wade's wants to put it to vote on Freespelling.com. Starting this spring, the site will feature a list of 15 words and their alternative Freespellings to vote on each month. (This month's words are height, accident, chaos, accommodate, foreigner, knowledge, friend, necessary

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Spelling

Continued from previous page

business, February, unconscious, view, forty, sincerely and because.) At the end of an unspecified period (Wade seems to be pressing for 2005, the 250th anniversary of Dr. Johnson's *Dictionary of the English Language*) he intends to release an online compilation dictionary of these words and their new spellings.

Wade's idea isn't to reform the entire language, but rather to have "Freespellings coexist with Standard Spelling." Eventually, Wade says via e-mail, the Freespellings would be "absorbed into Standard Spelling and gradually accepted by everyone like doughnut... donut; gaol... jail." (It is interesting to note that in the e-mail he himself spelled inconsistently, using both "people" and "peepul.")

The use of simplified spellings, as they are called when not used with reference to a trademark, has been tried before. Noah Webster

did it in his *American Dictionary of the English Language*—he dropped the u's in "honour" and "humour" and "colour." He also advocated some simplified spellings, like "wimmen" for "women." The *Chicago Tribune* also adopted simplified spellings in 1934 but stopped in 1975. But what is it about today that's bringing simplified spelling back into the public dialogue? It could just be the timing—not to mention the way that changes in language are now directly linked to technology

Abbrevs. proliferate.

With minute screens on wireless devices and limited textual content, Short Message Service (SMS) devices and their infinitesimal keypads, the call for augmented linguistics is growing. Most cellphones and some PDAs are now equipped with SMS abilities and words like "fone" and "akomodate" are more applicable in

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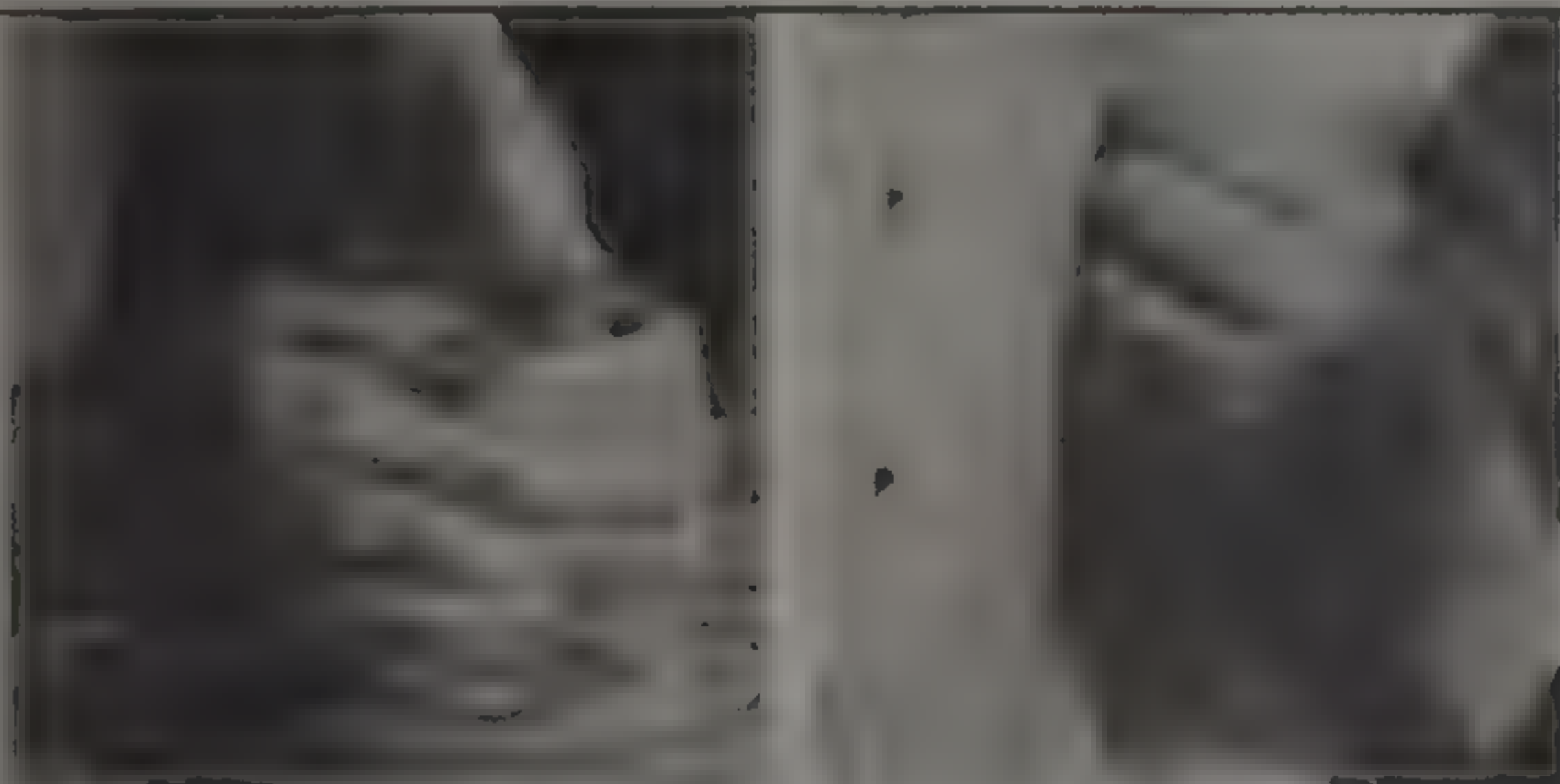
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Spelling

Continued from previous page

the small space than their longer versions. Already instant messaging on PCs has spawned numerous abbreviations like BRB (be right back), LOL (laugh out loud or lots of laughs) and GTG (got to go).

The Internet and other far-reaching technologies are also helping along efforts, says Wade. "The time is now ripe—with mobile cell fones and the internet... any one who writes English can take part in the World Vote on www.freespelling.com from anywhere on the net and have their input counted in modernizing the writing of English." There is no denying that Wade is taking advantage of the technology; there has truly been no better time in the history of the planet to create a consensus of the sort he is suggesting. But do we really need it? What does it solve? And is it even possible?

Aside from the simple languid fermentation of the language, Wade

thinks the current spelling system discriminates. "[B]ecause of its spelling, English is the hardest European language to learn to read and rite. In the USA maybe 44 million 'illiterates' get the worst jobs, if a job at all. They have the lowest incomes and the lowest expectations because they are discriminated against." Further, he establishes a vast theory about why this is: "Class used to be the barrier to keep the socially mobile in their place. Now spelling is a useful tool. It is in the interest of those at the Top (the Educated, the Cultured) to keep the writing of the language complex—to maintain their status and control." He calls this "A discrimination educated and cultured people not only accept but practise and promote!"

ES Literacy

Simplifying spelling may make it easier to learn English as a second language. But will it solve the problem of illiteracy, which is linked as much to other aspects of educa-

tion—such as early habit-forming—as it is to phonetics?

Allan Campbell, a New Zealand member of the Simplified Spelling Society, agrees with Wade. He also spoke to the gap between those who are "Cultured, and literate" and those who are not. "Spelling change is for the learner, not for the competent," he says, pointing to the need to make "learning to read and write easier and quicker for all... to make literacy available to the greatest possible number."

Campbell also observes, "Other languages update their spellings from time to time. English hasn't done so in a major way since Samuel Johnson published his 1755 [*Dictionary of the English Language*]," and that "even then he was not much concerned about matching spelling with pronunciation."

The frightening (or relieving) fact is that the online and wireless media might be changing all that. It has become a colloquial environment for most and people tend to write exactly how they speak. The practice,

unlike mailed letters of old, is considered informal and undeserving of close grammatical scrutiny. Hit any chatroom on the Internet and you will find trimmed word forms: contractions without apostrophes like dont and cant and phonetic spellings galore for hard words, due to poor spelling, haste, keyboard missteps or bad proofreading (or lack thereof). When I'm online, I don't proofread what I type, nor do I bother to consult *Webster's* for spellings.

But is this a legitimate reason to start recording a new, reformed type of English? David, 16, says that simplified spelling is "not English" but some "weird phonetics trip." He complains too that it is an indolent way to go about doing things: "We're lazy enough as it is," he says. "Soon we'll be grunting words."

Her argument is extremely persuasive

When I headed into some teen chatrooms and spoke with some people over IM about the issue, I heard

some similar arguments, but even those respondents contradicted themselves. I asked Sarah, 16, "Do you think, if we changed to this 'free spel(l)' system that it would improve literacy and aid non-English speakers in learning the language? She replied (exact quotation), "no cause they would be extremely illiterate and we would ever be able to read wht they r sayin"

Language has always ebbed and flowed. English has evolved from Latin and Greek and Germanic. It has been fused with other languages—French finds its way into many of our legal proceedings, Spanish into our food, Hebrew into our religion. English is a box of Legos, with pieces of varying sizes being added all the time to varying extends. Strict rules are not enforced.

Some say it's more an issue of how fast change occurs. At first glance, it can appear that advocates of Freespelling are envisioning an automatic change from "Dear Mrs. Riggles, How is your son?" to "Deer

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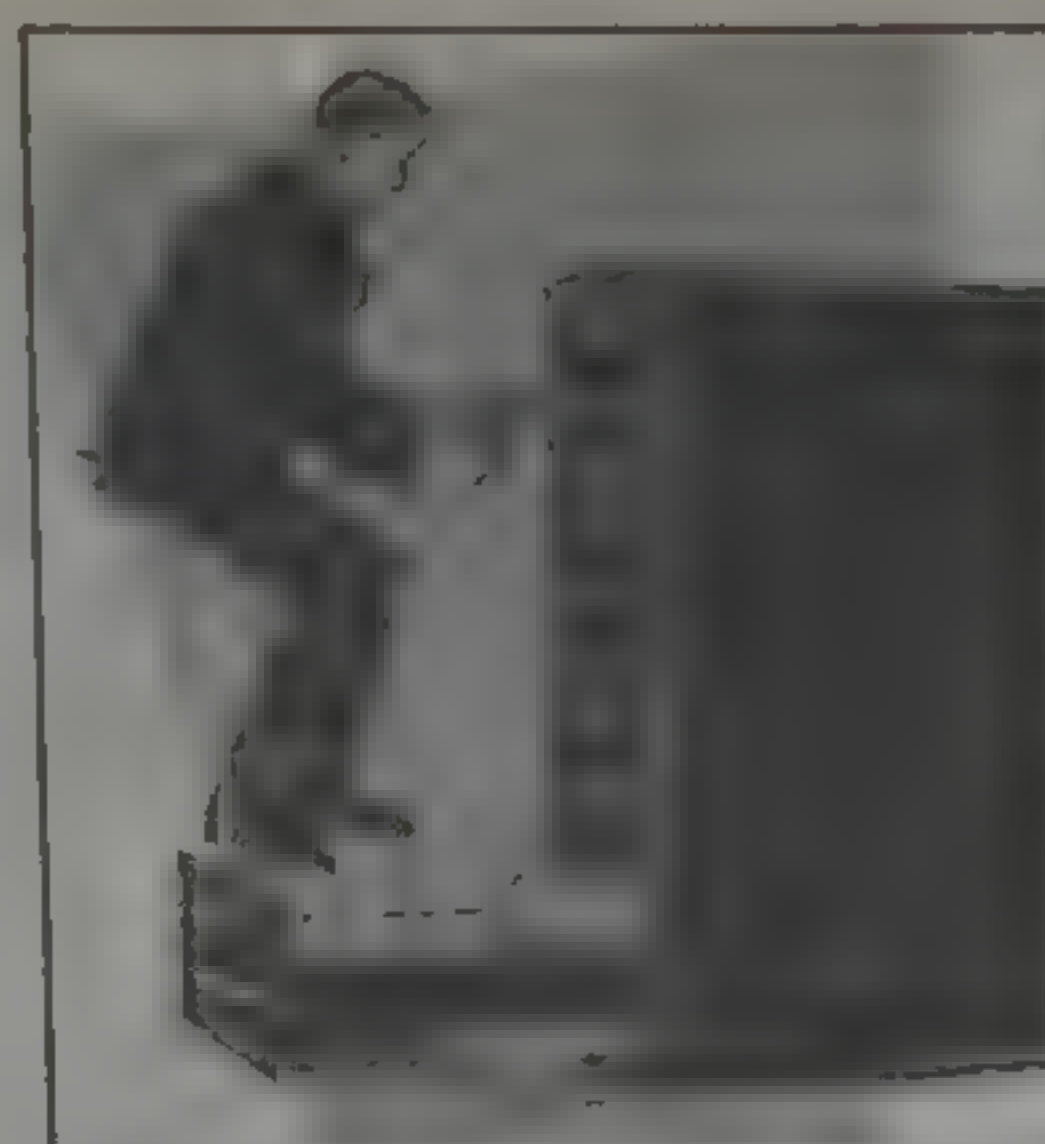
Miz. Rigels, how iz u'r sun?" That is just not so, says Campbell. "[The Simplified Spelling Society] is suggesting a gradual and logical change of the spelling of the language that will allow compatibility between the old and the new.... We should not impose on our children and their children the problems spelling has caused previous and present generations."

Wade, even though the online polls for changing the language are up now at his site, agrees. "People

should freespel those words they find most difficult or perhaps illogical the way they want to," he writes, "BUT for the comprehension and comfort of their readers and only a few per page."

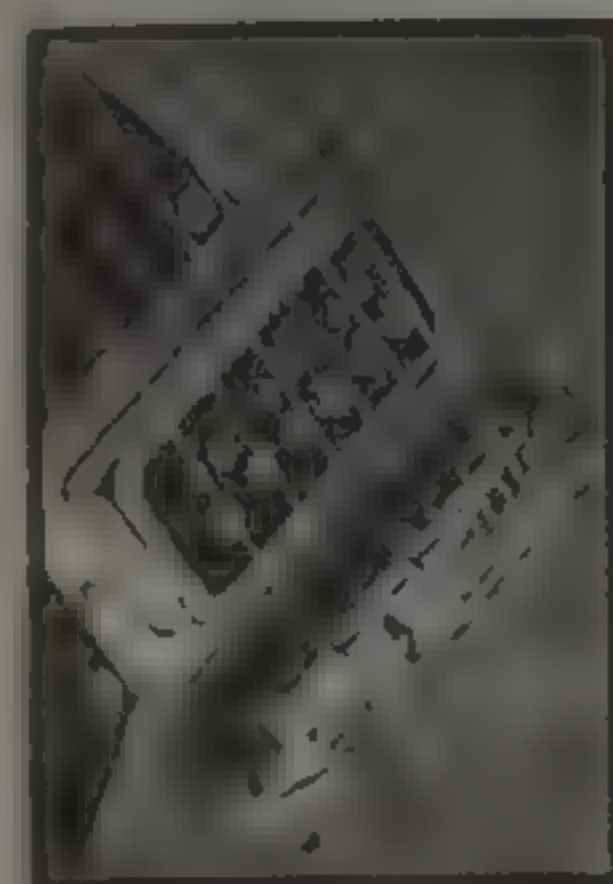
And this is probably the most important thing, aside from need, that we can know about simplifying spelling: It cannot be done overnight or even over a decade. To become part of the language, a word must be used and adopted by many people. New terms like

"Ground Zero" and "September 11th," which weren't so much words as phrases or dates before, are now a certifiable part of our lexicon. "Hyte," meanwhile, probably will never completely eliminate "height." But if enough people type it into their pagers and PDAs, cellphones and PCs and put it on a memo or two (thousand), "hyte" may yet find itself in Webster's between "hysterical" (extremely funny) and Hz (the abbreviation for hertz). ☺



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Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Expresslonz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553)

Good home-style cooking in a relaxed environment. Smokers always welcome. \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna, \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWerks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

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Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

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Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

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David's Restaurant & Lounge (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$\$

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Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

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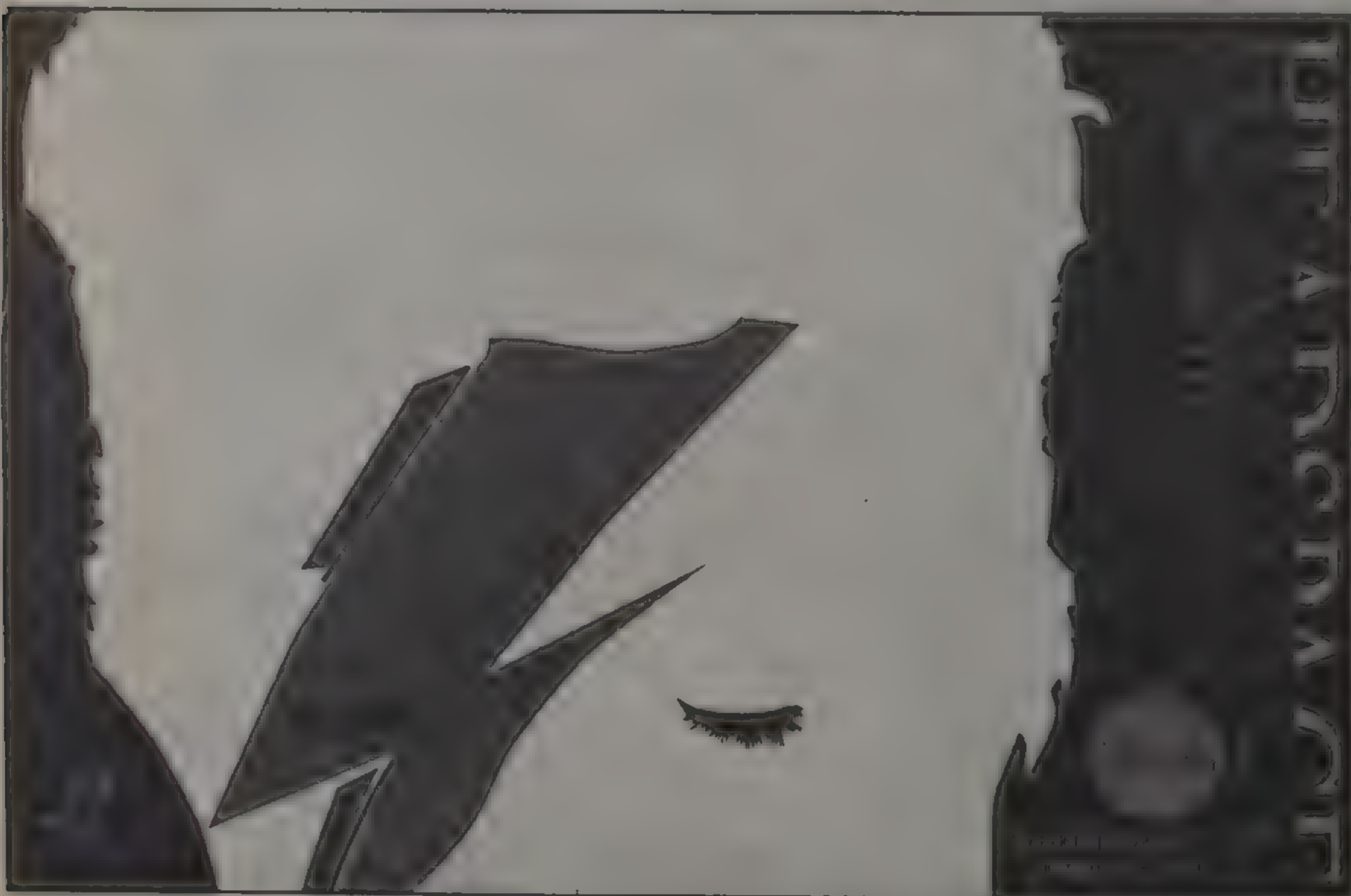
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DISH WEEKLY

Continued from previous page

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Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Temptationz Night Club (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open-grill food as well as pastas and Caribbean cuisine via N'JOY catering. \$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a

spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared

by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jalpur (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$ Dinner \$\$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or

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It's a wonderful Fife

Calculating the value of pie is a delicious task at the Fife 'N' Dekel

By DAVID DICENZO

When it comes to pie, apple is not what I'd call a personal favourite. Perhaps the best I ever had was one I actually made myself, with the help of my group members in a Grade 12 apple pie baking contest. I kid you not. We had the luxury of choosing a class called "Effective Living," sort of a bachelor's version of family studies—you'd think I was a scholarship athlete or something—and our threesome finished second overall in the competition.

My views on apple pie have changed since I dropped by one of the three Fife 'N' Dekel locations here in Edmonton. The café/deli makes a wicked version with sour cream in the filling and an exquisite crunchy buttercrumb topping. This rich slice easily replaced my own creation as the best apple pie I've ever had.

I did have lunch at Fife 'N' Dekel as well, but the reason I began this rant by concentrating on desserts is because the locally-owned company started their business pretty much the same way. When Gordon and Anne Liske opened their first F 'N' D

back in 1983, milkshakes, and then pies, were about the only items up for grabs. As time went on, however, the scope expanded to include a full array of lunch fare. I always love a good "mom and pop" story, but this one gets even better; the Fife 'N' Dekel moniker was derived from a Liske family nickname, which translates to something like "Inspired silliness." Not that there's anything silly about their success—the Liskes now own three sit-down locations in Edmonton and even a deli drive-

restaurants

thru down at 99 St and 34 Ave, a first as far as I know.

Q&Q&Q&Q&Q&Q&A

I happened to eat at the Fife 'N' Dekel on 51 Ave (9114-51 Ave, to be exact). The rising heat led me to the storefront patio, from which the view isn't exactly stellar (unless you have some strange fascination with the big Totem Building Supplies outlet directly across the street). Prior to venturing outside, I walked through the packed café to the assembly line counter to order my Auto Bahn sandwich—this is where the game of 20 Questions began. "White or brown bread?" asked one of the many friendly faces behind the counter. "Brown, please." "Butter?" "No thanks." "Mayo?" "A little,

please." "Hot or regular mustard?" "Oh, hot, please." "Lettuce, sprouts and tomatoes?" "Yes. And pickles and cucumbers, too—please." (God, am I polite.)

I also grabbed a small Caesar salad, a bottle of water (Fife 'N' Dekel has their own label on the aqua) and the slice of pie, which I decided to take as is, as opposed to heated, with whipping cream or à la mode. Once outside, I dug into my Auto Bahn, a damn thick sandwich with copious amounts of ham, roast beef and real turkey, not the processed sliced stuff. I was honestly expecting it to be much smaller because of the anemic price of \$4.35, but I was filling up even halfway through it. Beware of the hot mustard, though—it's as potent a brand as I've ever tried. The salad was pretty standard and again, the pie was amazing. I really wanted to try a slice of the blueberry sour cream, but unfortunately they were out on this day. I picked the special apple pie over a real fresh-looking strawberry pie, mostly because I'd never heard of including sour cream in such a recipe.

Dekel dotcom

Fife 'N' Dekel has slew of regular pies and a few seasonal specialties too, like pumpkin, peach and Saskatoon rhubarb. It's where the chain got its start, so don't be surprised if the pies blow you away. But you'll also appre-

ciate the exceptional attitude of the staff and the many services they have available, from off-premise catering to the call-ahead-for-lunch option. If you phone or fax your order in before 11:30 a.m., Fife 'N' Dekel will have it waiting for you.

I also found a weekly schedule on the company's website. If you go to www.fifendekel.com, click on "features" and you'll get a description of what each location is offering for specials that week. You like clam chowder? It's the featured soup at the north end location on Friday, May 31.

Places like these make you wanna rethink that Big Mac you recently slammed down your gullet. ☺

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Continued from previous page

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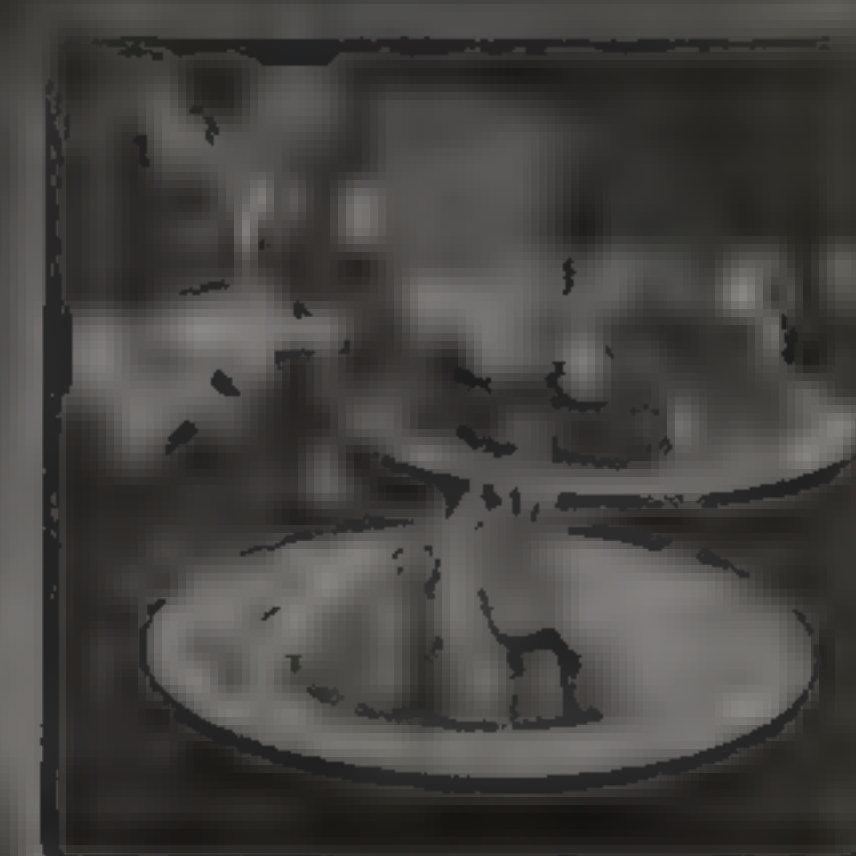
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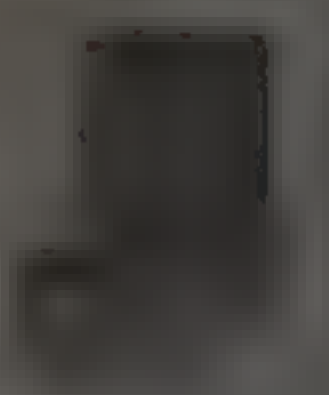


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DISH WEEKLY

Continued from previous page

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music

Playing it to the hilt

The Daggers finally unsheathe their long-on-the-shelf debut disc

BY PHIL DUPERRON

Better late than never—that's how the saying goes, right? The Daggers have been kicking around Calgary since 1997 but they've only just released their first full-length disc, *Right Between the Eyes*, on Sloth Records. The album was recorded two and a half years ago, but due to lineup changes and other circumstances, it was shelved until now.

Guitarist Graham Evans says the band got together right after he left Forbidden Dimension (he was also a founding member of Huevos Rancheros) and started "bashing out some rock" with singer Brad Spaz, drummer Paul Charlton and bassist Geoff Kresge of AFI fame. Kresge moved back to his native California shortly after recording the disc and it's taken awhile to find a permanent replacement in Steve Elashuk—ex-Wagbeard and more recently the Earthquake Pills. "We just wanted to get an album out and, you know, shop it around," says Evans. "We wanted to get this stuff out before we went back and recorded new stuff with new guys."

He admits the wait was frustrating, but adds, "We also knew that we had a good product we could put out still. We liked what we had and we knew—or at least we were pretty sure—it would come out sometime. It was just a matter of when. As far as recouping our expenses, that will probably take longer and that will be the frustrating part."

The band toyed with the idea of re-recording the songs with the new lineup but now they just want to move forward. "That was a phase in the band," Evans says. "It's kind of like putting on an old pair of shoes again. Not that the songs are worn-out—we love the songs and we'll be playing them a lot—but, I mean, we've got an album or more we can play now. We've been working on new songs."

Four chords and the truth

This latest personnel switch alters the dynamics of the band but hasn't changed the Daggers' punk rock 'n' roll sound. "It's still the same idea,"



Stabbing westward: The Daggers live by the sword

says Evans. "It's maybe refined us a bit more. Paul, Brad and myself, we've probably gotten better as the core members, so having a new guy just brings new inspiration to the band. Having Steve in the band is great, because he's got a longstanding songwriting past all on his own. So he brings kind of a different style, but it doesn't change the overall sound at all. We still draw from the same influences."

[previous] **punk**

"A lot of people call us a three-chord punk band or something," he continues. "It's not so much that we're a three-chord punk band, but we're a four-chord rock 'n' roll band. Y'know? We're still thrash and loud and aggressive, but we have two- or three-part harmonies a lot of the time or, like, a minor melodic part in a song. We try to work a lot on that, and I think a lot of bands are doing that now too. It's not that we planned to follow in anyone's footsteps; it's just I've always played this."

All the members of the Daggers have been involved in Calgary's music scene long enough to have a mature, realistic view of how things work and how they fit into the overall scheme. In other words, they know that they can't just quit their jobs, jump into a van and tour for the hell of it, even if it sounds like a fun idea. "Rock isn't about just sitting down and kind of putting your thumb in yer ear—it's about getting up and making some

noise," Evans says. "That's what we love doing. Some people have their Saturday morning hockey game. My own personal thing is having a contact sport of choice being rock 'n' roll music. I'd love to go out on a big tour, but that is a really big life and time commitment."

Homogenized ilk

They've also had a chance to watch the scene change over the years for better and worse. "It's different now," says Evans. "A lot more fragmented, I think. I mean, you used to have punk rock and metal bands. Now you've got everything else in-between as well. I just find it's kind of going through a sleepy phase right now. There's not enough touring bands because it's hard to justify coming to Calgary, I think. But Vancouver has the same problem. Really, I think the music scene and the music industry's biggest enemy is itself. Ya know, how many bands can you think of that sound like another band? One band gets popular and there's 14 others that sound just like it. I mean, it's always been that way, but it seems to be way more homogenized. They just ram it down your throat and you don't get a chance to use your imagination. I think the people who still go to shows at least take a lot of pride in going out and finding an album no one has heard of and then telling 20 of their friends about it." ☐

The Daggers
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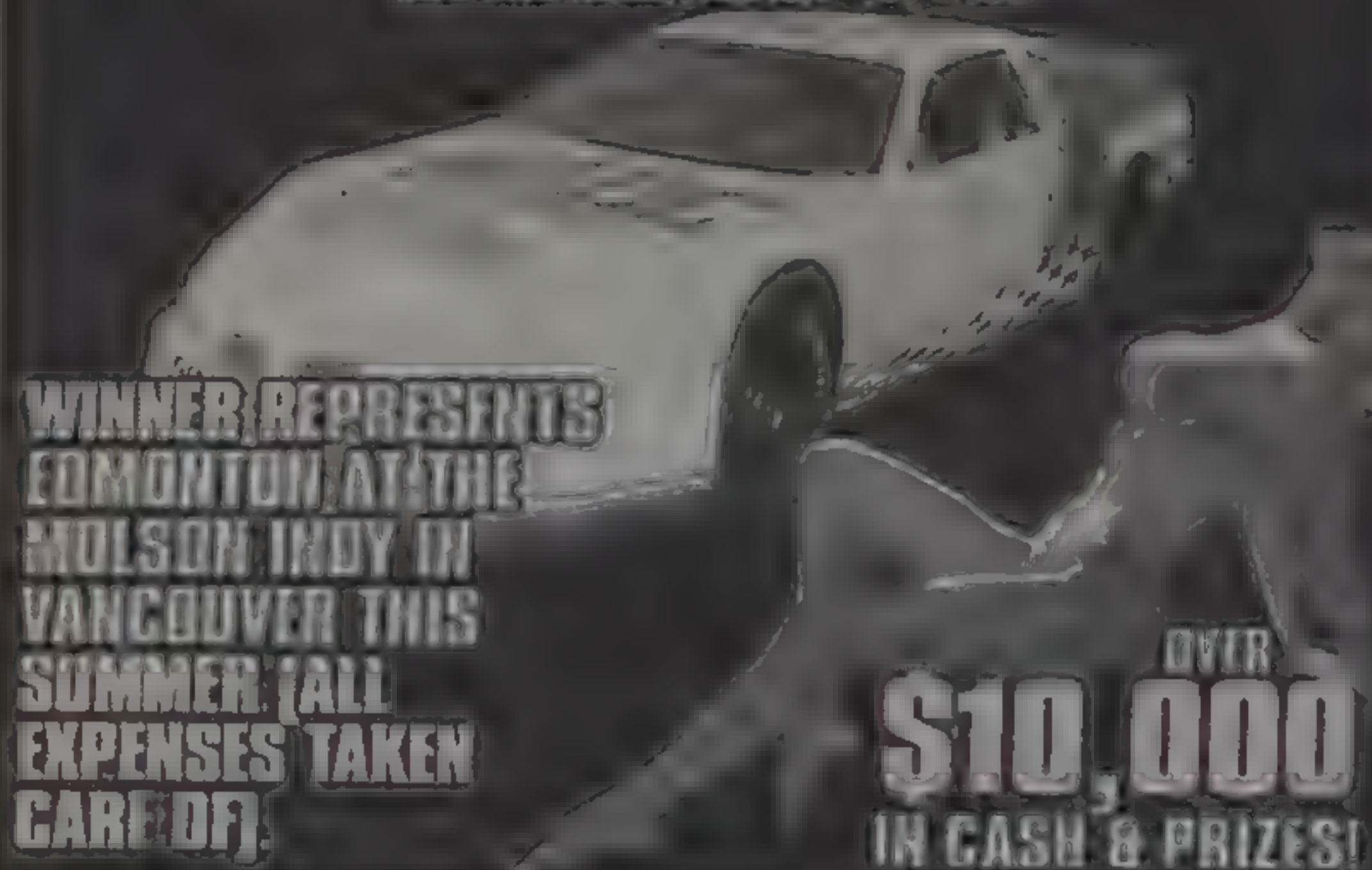
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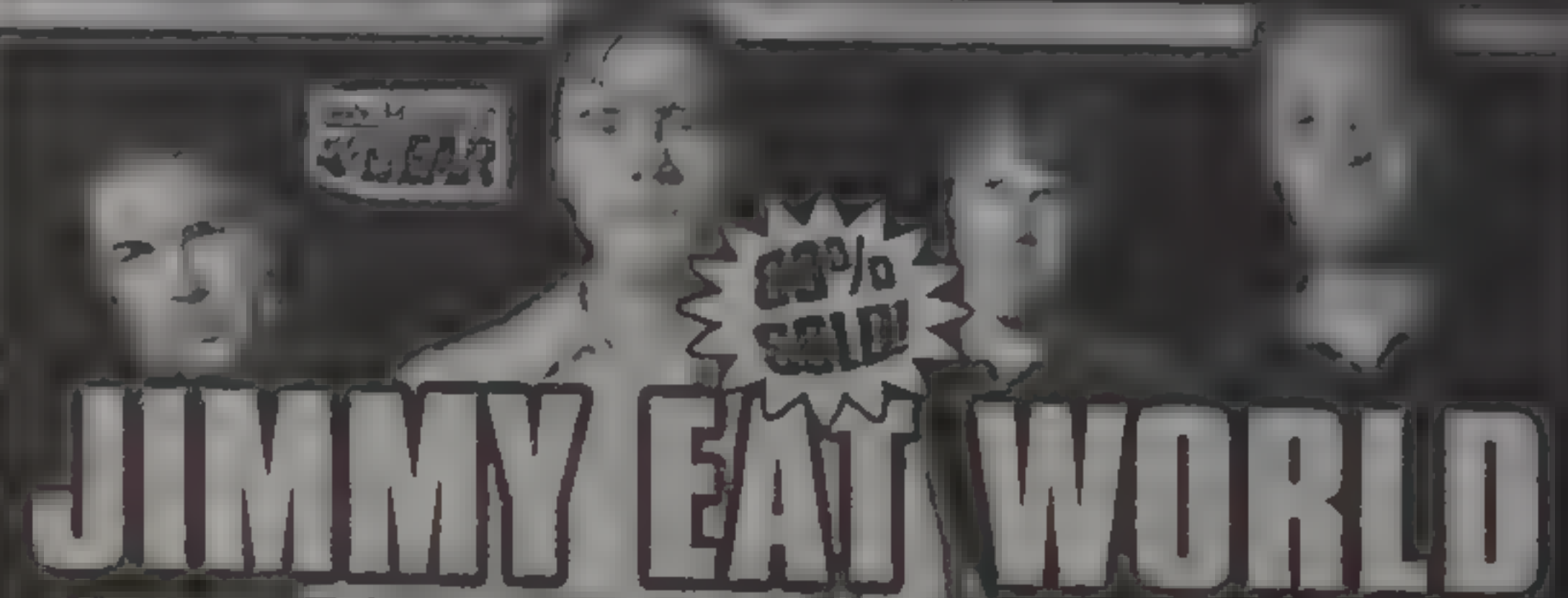
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MUSIC NOTES



all about
the local
scene

BY PHIL DUPERRON

I wanna clone your band

Rubber Soul: The Canadian Tribute • Horizon Stage (Spruce Grove) • Fri, May 31 The '60s are over—long live the '60s. With the recent *Sixties* exhibit at the Provincial Museum, it seemed Edmonton had enough flower power for King Ralph to claim the whole city was a giant carbon sink—Kyoto be damned.

Rubber Soul couldn't be happier. The Fab Four impersonators have been giving Edmontonians a taste of Beatlemania for just over a year now, after spending a solid year working on the act to make sure even Beatle freaks like themselves would approve.

Rob Mackroth plays the late John Lennon. He started the band with his pal Jim Harrison, (who plays—you guessed it—George) after seeing one too many half-assed attempts at nostalgic, cash-grabbing tributes. "I came away from it feeling really kind of shafted, to be honest," says Mackroth of the offending performances. "They didn't seem to be having a good time. It just wasn't very authentic. We want to do an accurate recreation. We put a lot of care, a lot of time into it. The operative thing is to just have fun with this thing, because we have fun and we want it to translate to the audience."

For Rubber Soul, the secret to having fun is being in character. "We're not ourselves," Mackroth says. "I'll be basically what I call Rubber John. We relate exactly the way we know they did and we try to involve the audience as much as possible."

Long before he became Rubber John, Mackroth would scour through secondhand record shops searching for bootleg albums and videos of the Beatles' live performances. This is now the band's source material, and their eye for authentic detail goes past the famous mop-top look to accurately replicating every last technical aspect of the show, right down to the instruments and amplifiers. "We're actors and we're seasoned to know our characters," Mackroth says, "and that's the real cool thing. When I'm up onstage I still get tickled 'cause when I'm not singing—and I don't happen to be looking out into the crowd—I look back at the band and think, 'Hey I got three of the Beatles onstage with me. That's pretty awesome.'"

Grin and tonic

Matthew's Grin • Tin Pan Alley • Sat, June 1 For some bands, playing cover songs is a necessary evil on the road to something better. For Davie Graham, lead guitarist for Edmonton's Matthew's Grin, it's a smart way to polish the band's writing and let the



Rubber Soul

industry know they mean business. Matthew's Grin has built up a solid reputation for covering and remaking songs from early classic rock to the newer pop/punk sounds of Blink-182 and now it's time to show people what they're capable of doing on their own.

"We nail them," says Graham of the covers. "Now it's time to open the door and say, 'Look what we can produce.' This is the launch time. We have utter confidence in our ability. It's time to start showing off."

Graham says the band knew right from the beginning they would be writing their own material and have recently been "writing up a storm." They're all educated musicians (Graham, for instance, teaches guitar and is writing a textbook on the subject), so playing covers is just hands-on experience for them. "That's where the energy has been," Graham says. "Focussing on writing and learning how to move—what steps to take. Independent bands these days are having to learn things. They're not being handed things on a silver platter. The A&R people from the major labels aren't interested in signing people unless they have their poop in a group. You can try to read it in a book if you want, but hands-on learning makes you a stronger entity."

Graham says he's become a bit of a "computer geek" while working on the band's EP. They did their own pre-production on a computer before going into Power Sound for the final tracks. He thinks bands with the ability to do things for themselves may just frighten the major labels into being more supportive perhaps stop treating them simply as product. "I think it's going to be kind of slow-moving because of the size of the corporate entity," Graham speculates, "but the weight is falling back into the artists' hands. It's going to put things into perspective for the labels or they're going to lose the market. They have to, to survive."

Jo somebody

Jo Whitley CD release party • Bonnie Doon Hall (9240-93 St) • Sat, June 1 When Jo Whitley moved to Fort McMurray, she was looking for a career moving dirt as a heavy hauler at the oilsands. Instead she found a vibrant community of musicians. With their support and encouragement, she decided to make a go of it as a

singer/songwriter. She always played guitar simply for the love of it, but for the last six years she's turned writing into a daily ritual and music has become her life.

"I never did get started [working in the oilfield]," she says. "I just walked straight into the music here. There's a big music family up here. It's sort of the hidden treasure of Alberta. McMurray has more musicians than anywhere else, really. It's such a dead-end city, so you can't do much else."

While playing various open stages and jam sessions in Fort McMurray, Whitley came to the attention of folk legend Roy Forbes. After watching her grow as a writer and performer, Forbes convinced her to come to Vancouver to record her debut disc *Things Change* at Mushroom Studios. Forbes produced the disc, and put together a team of musicians for hire including himself and mandolin player John Reischman to back Whitley's guitar and earthy voice. She had always performed her bluesy roots music alone, but she trusted Forbes wouldn't lose her songs in the production. "I've been a fan of [Forbes's] music since the very first time I heard it," she says, "so this has been like a dream come true for me. I was in good hands, very good hands. I had a great experience and I've been told that not all first experiences are a wonderful thing."

Because the players on the album are all extremely busy people, Whitley went local to find the necessary backup for the CD release gig. She recruited Bill Lopushinsky (Jerusalem Ridge) and Marty Cormet (Waterdogs) to help her out, but plans on putting together the same team for future recordings.

Whitley says she's lucky to have a man who supported and encouraged her to drop everything else for her music, giving her the "luxury to go full hearted" at it. Writing music has become an integral part of her life—one she is happy to share. "If I've got something I've gotta say and it's gotta get out now," she says, "I write a song—it's gone. That frustrating, whatever the hell it was, I write a song about it—poof—it's gone. I can also take that song and throw it into my repertoire and play it for people who will also get it and it helps them get it off their chest. That's where I get my just rewards, right there. When I can bring someone to tears or make them laugh, get that head noddin' going 'Yep, I know what you mean,' it makes

feel like the song was worth every drop of sweat you put into it."

Drum and drummer

Kibidango Incident • Featuring Kita No Taiko • Maclab Theatre (The Citadel) • Sun, June 2
 For 15 years Kita No Taiko (Northern drums) have been entertaining and educating people with their traditional Japanese drumming. In Japan, taiko is accompanied religious ceremonies, theatre and other music since at least 1000 A.D. In 1986, Edmonton's Japanese Community Association decided to start up a group. With the help of the larger Japanese community of Vancouver they found and trained six local members to perform the ancient art around town. The troupe has since doubled in size and still offers yearly apprenticeship programs.

Greg Shimizu joined the group during its second season. Like many people who get into taiko, he had no history of playing drums. He joined a workshop when the power of the drums grabbed his imagination after seeing a performance. While it's still steeped in Japanese tradition and culture, Shimizu says people of all ages, sexes and ethnic backgrounds get involved. "We have a nice range, an eclectic group of people from different backgrounds as well," he says. "That's one aspect of the taiko group I really enjoy—it appeals to everyone. We've got everybody in our drum group. Most people join up just because they want to do it. They see it and go, 'Yeah.'"

While Kita No Taiko plays quite often in smaller groups—more than 350 times since they started—their anniversary will be a much more spectacular affair, melding Japanese folklore, pageantry, music and elements of kenjutsu, the art and skill of the sword. "This is more along the lines of creating a story around the music," says Shimizu. "We wanted to give people more of a theatre experience. More of a presentation, to try and connect some of the songs together with narration."

Haven has a place on Earth

Haven • Kling's Knight Pub • Thu, June 6 Haven has been around for almost three years but this five-piece rock band from Spruce Grove/Stony Plain only began hitting the Edmonton area hard a year ago. They've bulked up their repertoire with covers but also released *Metamorphosis*, a CD of originals last year. For now these young rockers are working on more songs and following a plan to create a break for themselves to hopefully move to the next level.

Lead guitarist and pianist Matt Schellenberger is relatively upbeat about the apparent need for up-and-coming bands to spend some time in the cover circuit. "We gotta," he says honestly. "Mainly it's something for financial purposes, but also people like to hear songs they know. It's part of the game. It seems like if you don't do the covers, a lot of doors are closed to you. It's a welcome break for us too, and a vehicle to have our songs heard."

Schellenberger thinks Alberta is a prime place for a band because of the wave of interest Nickelback has created and bands like Rake and Fifth Season



Indigo Girls

are trying to ride. "Alberta bands are starting to make some noise. People are starting to look this way," he says.

In fact, Haven's big break may come this summer at Stage 13 where they'll be playing the side stage in the beer gardens right after Nickelback play. "Hopefully we'll be getting the people trickling back into the beer gardens," says Schellenberger. "We're looking forward to having a few thousand people."

Other than the drummer, who joined last year, the boys of Haven grew up together, forming the band through their friendship and love of music. "For me," says Schellenberger, "I was forced as a child to play piano—forced at first, but later I really got into it. [Note to parents: even the piano can lead the youth of today down the Devil's road of rock 'n' roll.] There was always a piano or guitar around, we started jamming together and just started a band. It just sort of made sense."

While Schellenberger says the band has a wide range of musical interests and ability, from metal to folk, he thinks the public's current interest in heavier music can only mean good things for Haven. "Mainstream rock is getting heavier," he says, "which is exciting for me because our sound is geared to that. We do have a definite sound, but we've always been a band that goes from left to right and everywhere in-between. When I listen to a CD, I look for diversity."

No more Folking around

The line-up for this year's Edmonton Folk Music Festival was officially announced at a press conference last Wednesday. After an impressive short film retrospective by FAVA, festival director Terry Wickham revealed a diverse line-up that evenly addresses the variety of tastes among the festival's fan base.

Two names Wickham appeared particularly proud to mention were British troubadour Nick Low, who will be one of the mainstage attractions for Saturday, and superstar folk duo

the Indigo Girls, who will help wrap up the four-day festival, which starts on August 8 in Gallagher Park.

"We've been after the Indigo Girls for some time, and we finally got them" Wickham pointed out. "And Lowe is also playing the Calgary and Vancouver festivals, so he was able to make a little tour out of it."

Other acts to look out for on the hill are Maritime fiddler Ashley MacIsaac, the Nitty Gritty Dirt Band, blues giant Keb' Mo' and Canadian songstress Sarah Harmer. Australian folksters the Waifs, Celtic sensation Danú and world music legend Alpha Yaya Diallo are also among the marquee names on the bill. Among those making a welcome return are Olu Dara, Kate and Anna McGarrigle, Ron Sexsmith, Zubot and Dawson, Old Reliable and the Corb Lund Band.

There are also a number of changes in the organization of the festival. Workshops are now called "sessions," for instance, and Friday nights will see the addition of four session stage performances between 6 and 9 p.m., with the mainstage opening soon after, to allow for more performers and choices for the audience.

Wickham says the name change was only logical. "Agents don't really understand what you mean when you tell them about a workshop, but when they hear that it's actually a jam session, they get into it. Besides, it's not like anyone is directly learning how to play guitar, or write a better song at one of these things."

As well, the lineups will now be controlled by a daily lottery. Lineups will also not be permitted prior to 11 a.m. on Thursday and Friday and 7 a.m. on Saturday and Sunday. Folk Fest organizers feel this is the most efficient way to prevent cheating and confusion among patrons, as well as show consideration for area residents.

The one thing that hasn't changed is the ticket price. Weekend passes are still \$99 for adults and \$50 for youths until June 30. Everything goes on sale Saturday through the Edmonton Folk Music Festival office at 10115 - 97A Ave, or by calling TicketMaster at 451-8000. —DAVE JOHNSTON

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Presented by NeXtFest. SAT 1:
Atmosphere 3 Party: Cool Curt, Slacks,
Spilt Milk. Presented by NeXtFest. FRI
7: Filmmaker, These Things Speak. SAT
8: Guthries, Jack Harlan, A Girl Named
Sue.

REV 10030-102 St., 423-7820. THU

30: Lickety Split, Pangina, The
Elevators. FRI 31: The Daggers, Kasuals,
The Open Wounds. MON 3:
Hatebreed, Ensign, Figure Four. All ages
licenced event. TUE 4: Trailer Trash
Kickoff: S.W.A.S.S., Drive By Puke. THU
6: Duotang, The Cleats, Midcity Team.
FRI 7: The Ronnie Hayward Trio, Tim
Balash, The Chrome Magpies.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL

7704-104 St., 432-4611. •Every THU
(9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE

10425 Whyte Ave., 439-1082. •Every
SAT (3-6pm): Hair of the Dog. No
cover.

BLUES ON WHYTE Commercial

Hotel, 10329 Whyte Ave., 439-5058.
THU 30-FRI 31: Eddie Burks. MON 3-
SAT 8: Trevor Finlay.

CAPITOL HILL PUB Blues at the Hill,
14203 Stony Plain Rd., 454-3063.
•THU 30-FRI 31: Crush.

CLIFF CLAYVIN'S RESTAURANT AND

PUB 9710-105 St., 424-1614. •Every
MON (8-12pm): Open stage hosted by
Randy Smallman, Pascal Lecours,
Umberto Maderias.

CONRAD'S SUGARBOWL ON 124TH

10724-124 St., 451-1038. •Every THU:
Open Cage: Acoustic jam hosted by

Ben Spencer. •Every SUN: Ordinary
Day: Jungle with Royale and guests.

THE DRUID 11606 Jasper Ave., 454-
9928. THU 30 (9pm): The Wowzers.
No cover.

DUSTERS 6402-118 Ave., 474-5554.

•Every THU: Open stage w/ Keep Six.

FILTHY McNASTY'S PUBLIC HOUSE

10511-82 Ave., 432-5224. •Every SUN:
Open stage hosted by Mike Caton.
•Every MON: Metal Mondays hosted
by the Bear's Yukon Jack. •Every WED:
Boogie Nites. THU 6 (10pm): Knee
Deep in Grass. \$3 cover.

HONEST MUR'S BAR AND GRILL

8937-82 Ave., 463-6397. •Every
THU/FRI: Live bands. THU 30 (8:30-
12:30)-FRI 31 (9:30-1:30am):
Hoffman-Brown Band. THU 6 (9-
11:30pm)-FRI 7 (9pm-1am): Mr. Lucky
(blues, boogie, R&B). No cover.

MEZZA LUNA LATIN CLUB 10238-

104 St., 423-LUNA. •Every WED and
THU (9-11pm): Latin dance lessons.
•Every weekend: Live Latin music. FRI
31-SAT 1: Los Caminantes. FRI 7-SAT 8:
America Rosa.

NORTHERN BLUEGRASS CIRCLE

MUSIC SOCIETY Pleasantview
Community Hall, 10860-57 Ave., 487-
7931, 434-5997. •WED night jam ses-
sions.

NU WAVE PUB 18228-89 Ave., 489-

9627. SAT 1 (9:30pm-1:30am): Mr.
Lucky (blues, boogie, R&B). SAT 8
(9:30pm-1:30am): Mr. Lucky (blues,
boogie, R&B). No cover.

O'BYRNE'S 10616 Whyte Avenue,

414-6766. •Every SUN (9:30pm): Open
stage hosted by Joe Bird. •Every MON:
Industry night with music by The Suchy
Sisters. THU 30: Irish Surf Safari w/ DJ
Finnegan.

O'MAILLE'S PUB 398 St. Albert Tr.,

Mission Hill Shopping Plaza, St. Albert,
458-5700. •Every TUE (8-11pm): Open
stage.

ROSEBOWL PIZZA AND LOUNGE

10111-117 St., 482-5152. •Every SUN:
Sunday night jam with host Mike
McDonald.

SCRUFFY MURPHY'S IRISH PUB

Whitemud Crossing, 485-1717. •Every
MON (9:30pm): Open stage hosted by
Chris Wynthers. •Every TUE: Industr,
Night.

SECOND CUP 10303 Jasper Ave.

424-7468. •Every THU (7:30-
10:30pm): Acoustic open stage hosted
by Ron Taylor.

SIDETRACK CAFE 10333-112 St.

421-1326. •Every THU (7-9pm): What
Happens Next? (comedy improv show)
hosted by Graham Neil of CFRN TV
starring Donovan Workun of Atomic
Improv. •Every SAT (3-7pm):
Afternoons at the Sidetrack: Hosted by
Tim Lent. Special guests and a jam. All
ages event, kids welcome. No cover
•Every WED (7-9pm): Get Heard
Singer/songwriter circle hosted by Ben
Sures. No cover. (Until June 12). THU
30 (9:30pm): Rule of Nines (rock,
country, folk). \$3 cover. FRI 31-SAT 1
(10pm): Jack Semple Band. \$6 cover
SAT 8: NeXtFest: Jazzberry Ram. THU 6
Icons Inc. (female impersonators).

SUGARBOWL CAFE AND BAR

10922-88 Ave., 433-8369. •Every FRI
(10pm): Songwriter night. •Every 2nd
SUN (2-5pm): PROxyBOY (live chill-out
electronica). •Every SUN (8:30pm)
Brett Miles presents "Rise." Inspirational
instrumentals (pass the hat). THU 30
Ken Hamm. \$6 cover.

TIM'S GRILL 7106-109th St., 413
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MUSIC WEEKLY

Continued from previous page

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ALL SAINTS ANGLICAN CATHEDRAL 1035-103 St., 420-1757. SAT 8 (3pm): Colours of Spring: Presented by Kokopelli, The Brailtone Choir. Conducted by: Scott Leithead and David Wilson. TIX \$10 adult, \$8 student/senior @ TIX on the Square.

CONVOCATION HALL U of A Campus, Arts Building, 420-1757, 479-038. SAT 1 (8pm): Tenth Anniversary Concert: Edmonton Vocal Minority. TIX \$15 adv @ TIX on the Square, B & D Emporium, Clea's Bookshop, Earth's General Store, Express Video, The Front Page, Orlando Books, Pride Video, EVM members. Gala reception at Flybar follows the concert; \$18 @ door.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-414. FRI 31-SAT 1 (8pm): The Masters: Grzegorz Nowak (conductor). (7:15pm): Piano Nobile (Upper Circle Lobby). Symphony Prelude guest speaker: Allan Gilliland (ESO composer-residence). TIX start from \$20; student/senior discounts available. 0% off RUSH tickets on sale \$27.50 (includes service charge) Fri, May 31 only. Walk-in and phone sales only @ TIX on the Square. SAT 8 (8pm): Super Special: ESO 50th Anniversary Gala Season finale. Svetlana Sech (soprano), Theodore Baerg (baritone), Dnipro Men's Choir, Ukrainian Men's Choir, Grzegorz Nowak (conductor).

SACRED HEART CHURCH 10821-96 St., 420-1757. SUN 9 (3pm): Colours of Spring: Presented by Kokopelli, The Brailtone Choir. Conducted by: Scott Leithead and David Wilson. TIX \$10 adult, \$8 student/senior @ TIX on the Square.

WINSPEAR CENTRE Winspear Centre, 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 432-9333. SUN 2 (7:30pm): Spring Concert: The CMS Bands and Chorus. Harry Pinchin, David Garber (conductors). TIX \$12. 428-1414, 420-1757. SUN 9 (3pm): Mozart: Presented by Richard Eaton Singers featuring: Jolaine Kerley (soprano), Rosemarie vander Hooft (mezzo-soprano), Jarald Fast (tenor), Paul Grindlay (bass), Alberata Philharmonic Orchestra. Timothy Shantz (conductor). TIX @ Winspear Box Office, TIX on the Square

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 31-SAT 1: Lady and a Gentleman (country rock, pop).

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 30-SAT 1: Souled Out (pop, rock).

DEVLIN'S MARTINI BAR 10507 82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 31-SAT 1: Secret Source.

THE INFERNO DANCE AND RETRO NIGHTCLUB 9920-62 Ave., 408-2877. Top 40 dance and retro music.

THE JOINT NIGHTLIFE WEM, 486-3013. •Every SAT: Power 92 live on location.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40 country and dance music. WED 5

(7pm): King Ring Nancy, Nazareth. TIX \$20 (Call 474-1733, 440-2197 for tickets).

PLAYDIUM WEM, 474-1733, 440-2197. SAT 1 (5pm door-12:30): Playdium band wars: All original, all indie. Licensed all ages show. TIX \$20 (incl. 2hr. Play Card).

TEMPTATIONZ NIGHT CLUB Jasper Ave., 109 St. •Every SAT: Latin Night. •Every FRI: Temptationz Lyricist Lounge: Artists get exposure. Booking info 991-6675. •Every THU: Sharks Only Hardcore Pool Tourny. •Every TUE (9pm-3am): Extreme Dance Culture.

CONCERTS

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. •FRI, May 31-SAT, June 1: Fred Penner.

ARTS BARN 10330-84 Ave. •426-2122, 431-0981. •FRI, May 31 (9pm): Spring Fling: The Hi-Phonix, DJ Instigate. TIX \$12 adv. @ the Works, Colour Blind; \$15 @ door. Proceeds benefit The Works Society's Education Programs. •970-7063. SAT, June 1 (8pm): Dance On! A Celebration of Original Alberta Music: Meatbags, Hootin' Annies, Harpdog Brown and the Bloodhounds, Svea and Storm Belly Dancers, Midnight Magic Lingerie Fashion Show. TIX \$12.50 @ Sound Connection. \$15 @ door.

ATHABASCA 90 min. N. of Edmonton, 675-2241. •SAT, June 29-MON, July 1: Magnificent River Rats Festival. Adam Gregory, Amy Sky, George Fox, Doc Walker, The Rawlins Brothers, Tony Michael Band, The Good Brothers, Leah Durelle, Carolyne Arans, Poverty Plainsman. TIX Adv. weekend pass (available until May 31) \$30 adult, \$25 youth (10-15)/senior; kids 9 and under free. Day Passes: \$15 adult; \$12 youth (10-15/senior; kids 9 and under free.

DINWOODIE'S U of A Campus, 2nd Fl., Students' Union Building. •SAT, June 1 (8:30pm door): Corb Lund Band

(release celebration of *Five Dollar Bill*), Whitey Houston, The Uncas Old Boys. TIX \$11 adv. @ Blackbyrd Myoozik, The Power Plant, Listen Records, Shell Shock, Freecloud Records. \$14 @ door. All ages. Beer gardens show. •FRI, June 28 (7pm door; 9pm show): Suicide Machines, Belvedere. TIX \$13 Adv. @ TicketMaster, Blackbyrd Myoozik, Freecloud, Listen, FS Skate and Snowboard, Method. All ages, licensed event.

DOUCETTE'S RESTAURANT AND CONFERENCE CENTRE (Centre Club) 10120-103 Ave. •FRI, June 21 (6:30pm door): Dixieland Jazz Society of Alberta featuring Rollanda Lee and Dixieland All-Stars Jazz Band w/ Norrie MacFarlane (trumpet), Borgy Borgerson (banjo/vocals). TIX \$25 dance only.

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-8995. •FRI, May 31 (7:30pm): Rubber Soul-The Canadian Tribute. TIX \$20 adult, \$16 student/senior.

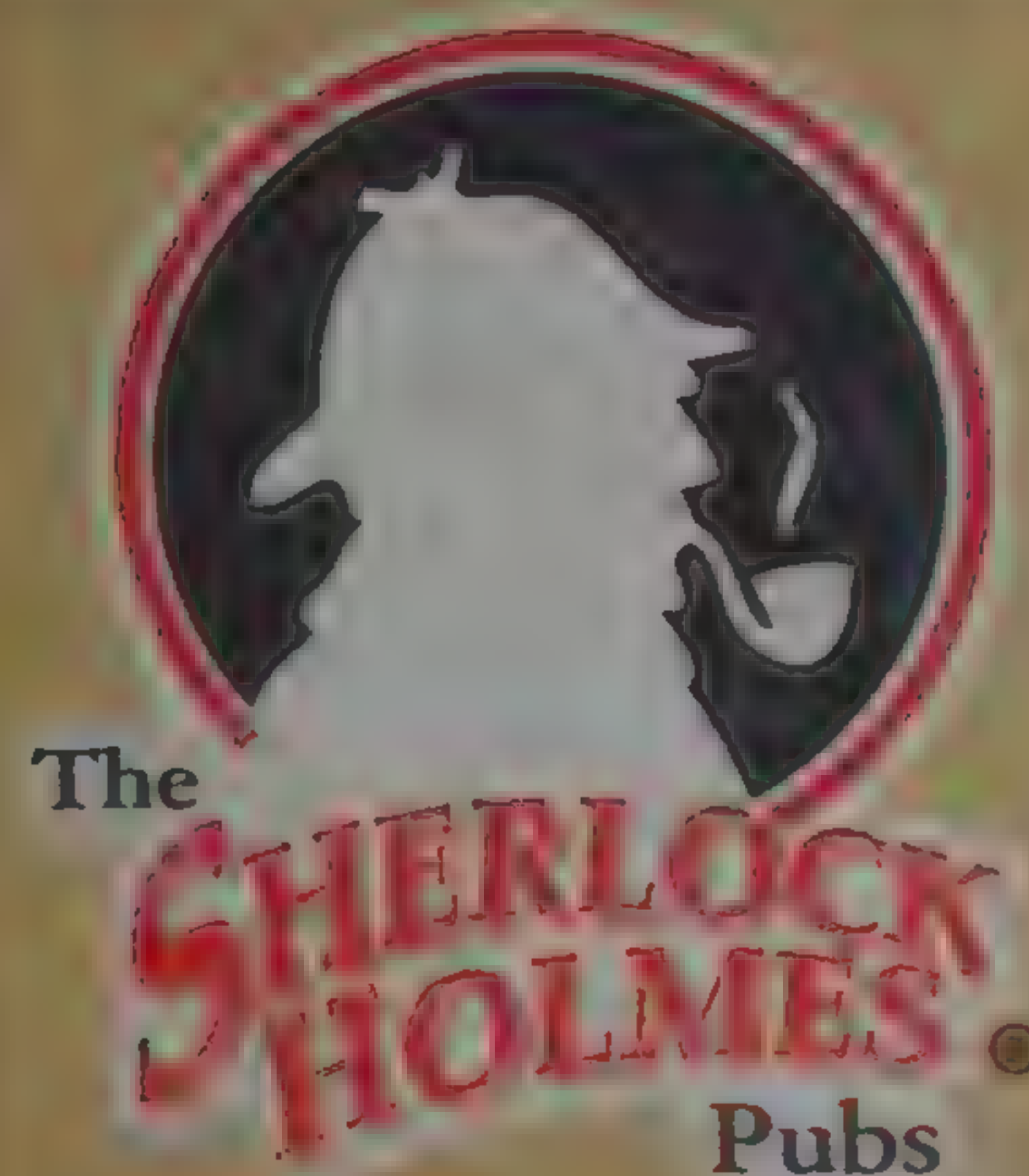
THE INFERNO DANCE AND RETRO NIGHTCLUB 9920-62 Ave., 408-2877. •THU, June 30: 54-40

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •FRI, May 31 (7pm door, 8pm show): Prince. TIX \$125, \$89.50 @ TicketMaster. •FRI, June 14 (6pm door; 7pm show): Wayne Brady (comedian/musician). TIX \$39.50 and \$45.50 @ TicketMaster reserved seating on sale now. •MON, June 24 (6:30pm door; 7:30pm show): Goo Goo Dolls, Five for Fighting. TIX \$39, \$45 @ TicketMaster. •WED, June 26: Dave Brubeck

LABATT BLUES FESTIVAL Hawrelak Park, www.BluesInternationalLtd.com. •August 23-25. TIX \$70 @ TicketMaster, Chateau Louis Hotel, SouthSide Sound.

LIKWID LOUNGE •TUE, June 11: The Frenetics (pop punk trio).

SEE NEXT PAGE



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MUSIC WEEKLY

Continued from previous page

NASHVILLE'S ELECTRIC ROAD-HOUSE WEM, 489-1330. •WED, June 5: Nazareth. TIX \$20 adv.

NEXTFEST 453-2440. Presented by Theatre Network. •**THE ROXY THEATRE**, 10705-124 St. •THU, May 30 (10:45pm): Opening night kick off. Free. •TUE, June 4-THU, June 6 (10:30pm): Songwriter series. Free. •SUN, June 2 (9:45pm): Rambling Roses Revue. TIX \$7. •SUN, June 9 (9:30pm): Closing Party. ProXYboy. TIX \$7. •REV, 10030-102 St., 423-7820. •FRI, June 7 (9:30pm): Tim Balash and the Chrome Magpies. TIX \$7. •**SIDETRACK**, 10333-112 St., 421-1326. •SAT, June 8 (9:30pm): Ben Sures. TIX \$7. •**NEW CITY**, 10161/57-112 St., 413-4578. •SAT, June 1 (9:30pm): Bands Around Town: Atmosphere 3 Party w/ DJ's Cool Curt and Slacks. TIX \$7. TIX \$7, \$12 day pass; \$27 festival pass (unless otherwise stated).

NORTH COUNTRY FAIR Jousard, 300 km NW of Edmonton. •June 21-23. Northwest Passage, Paul Thorn, Peanut Butter Productions, Pete Turland Band, Rambling Roses Review, Ronnie Hayward Trio, Son Amerika, The

Edmonton Juggling Club, The Plaid Tongue Devils, The Wowzers, Tim Williams Band, Tippy Agogo and more. TIX \$60 adult weekend pass; \$40 youth (13-18 yrs) weekend pass

RED'S WEM, 481-6420, 451-8000. •THU, June 20 (7pm doors; 8pm show): Jimmy Eat World. Early all ages show. TIX \$19.50 @ TicketMaster.

REV 10030-102 St., 423-7820. •FRI, June 21: Metalwood. •SUN, June 23: Parkside Jones, Bullfrog.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •THU, June 20: Colin Linden. •WED, June 26: The Herbaliser.

SKYREACH CENTRE 451-8000. •MON, June 10 (7:00pm door; 8pm show): The Eagles. TIX \$75, \$99, and \$149 @ TicketMaster. •SUN, June 16 (7:00pm door; 8pm show): Tim McGraw, Jessica Andrews. TIX \$49.50, \$59.50, \$74.50 @ TicketMaster. •TUE, Aug. 27 (6:30pm doors; 7:30pm show): Bob Dylan and His Band. TIX \$39.50, \$49.50 and \$59.50 @ TicketMaster.

STUDIO E (El Zorro Loco), 9533 Jasper Ave., 439-8713, 988-5447. •SAT, June 8 (8pm door; 9pm music): Tanyss Nixi and the Western Casket Factory (Diving for Dollars CD fundraiser), Whitey Houston, Paul Bellows, The Dead Canadians, Dean Lonsdale Band,

Robin Hunter. \$5 @ door.

TELUS FIELD 451-8000. •THU, June 13 (7pm): Newsboys, Jake and Thousand Foot Krutch. TIX \$32 on field, \$22 reserved, \$17 general admission @ door. Adv. tickets @ TicketMaster.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •THU, June 20: Wayne Shorter.

WEM HMV Stage. •SAT, June 1 (2pm): Roller (pop/rock).

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 420-1757. •SUN, June 9 (8pm): Ben Sures Presents: Himself... TIX \$10 adv., \$12 @ door. Adv. tickets @ TIX on the Square, Blackbyrd Myoozik, Clea's Bookshop.

CONCERTS-CALGARY

KAOS JAZZ AND BLUES CLUB •WED, June 19: Colin Linden.

MACEWAN HALL •WED, July 31 (7pm door; 8:30pm show): Billy Idol. TIX \$42.50 @ TicketMaster.

NIGHT GALLERY •FRI, June 7: Duotang.

PENGROWTH SADDLEDOME (403) 777-0000. •SUN, June 9 (7:00pm door; 8pm show): Eagles. TIX \$75, \$99 and \$149 @ TicketMaster.



Hatebreed are quickly becoming a phenomenon in hard rock since they toured with Slayer and turned Ozzy's worst enemy into a hero. Unlike their hardcore contemporaries, the Connecticut group have opted for the profound and the poetic in their music, evident in their recent album, *Perseverance*. While the band has been busy in the shops lately, check them out when they land the city on Monday night at the opening aural refreshments.

RACECITY MOTORSPORT PARK

•WED, July 17 (12 door; 1pm show): Vans Warped Tour (36 bands on 6 stages): Bad Religion, NOFX, Gob, Mighty Mighty Bosstones, MxPx, Reel Big Fish, Good Charlotte, New Found Glory and many more. Pro skaters, pro-liners, BMXers, MotoXers and more. TIX \$39.50 @ Megatunes (Calgary), FS (Edmonton). All ages event.

THE WHISKEY •TUE, June 4: Nazareth. •TUE, June 25 (7pm door; 8pm show): John Mayer w/ Mani Khaira. TIX \$15.

CONCERT-JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal.

CONCERTS-VANCOUVER

COMMODORE BALLROOM •FRI, July 19: Nashville Pussy.

GENERAL MOTORS PLACE •SAT, August 24 (6m door; 7pm show): Lenny Kravitz, Pink and Abandoned Pools. TIX \$69 and \$59 @ TicketMaster (on sale SAT, June 1, 9:30am).

STEAMERS Victoria. •SAT, June 29: The Hermit.

COUNTRY

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •First THU ea. month (7:30-11:30pm): Open Jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 30 (9pm): Craig Giacobbo Trio. FRI 31-SAT 1 (9pm): iBomba! THU 6 (9pm): Eric Weiden Trio. FRI 7 (9pm): Sharon Richardson. SAT 8 (9pm): [Sic] Trio.

HAWRELAK PARK AMPHITHEATRE 420-1757, 482-7649. SAT 1 (7pm): Birds, Babes and Jazz: The Edmonton Columbian Jazz Choirs Form, 'Nuf Sed, Littlebirds Big Band (jazz). TIX \$8 adult, \$6 student/senior, free children 6 and under. Adv. tickets @ TIX on the Square or at the Amphitheatre gate.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 31 (8pm door): Charlie Austin Quintet. TIX \$5 member, \$9 guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 31 (8pm-midnight): Jeff Hendrick Trio.

PIANO BARS

LION'S HEAD PUB Coast Terrace In 4440 Calgary Trail S., 431-5815. THU 30-SAT 1: Tony Dizon. MON 3-SAT 8: Tony Dizon.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. TUE 4-FRI 7: Tim Becker

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 30-SAT 1: Sam August. THU 6-SAT 8: Tony Porter.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 30-SAT 1: Tim Becker. TUE 4-SAT 8: Mark Magarrigle

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 30-SAT 1: Dave Hiebert. SUN 3-SAT 8: Richard Blas

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. THU 30-SAT 1: Mark Magarrigle. WED 5-SAT 8: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 40

J.J.'S PUB 13160-118 Ave.; 451-9180 FRI 31-SAT 1: Ozone Baby.

KINGSKNIGHT PUB 9221-34 Ave. 433-2599. THU 30: Chunk. FRI 31-SAT 1: My Huge Ass. THU 6: Haven. \$5 cover.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 31-SAT 1: jThe Gary Thomas, and Ron Bulman Duo.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands. FRI 31-SAT 1: Funkefelia.

RIDER'S ROADHOUSE 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED (8:30pm): Jam. •Every FRI (7:30-9pm): Free dance lessons.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 30: Supersong Thursday hosted by Scott Peters. FRI 31-SAT 1: Matthew's Grin (SAT 1: EP/CD release celebration). TUE 7-WED 8: Exit 303.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 30-SAT 1: Rotting Fruit. \$5 cover. TUE 4: Urban Unplugged: Jack Union. \$5 cover. WED 5: Kokanee Summit Sound-Off: Xlth House, Think Not Think. THU 6-SAT 8: Mustard Smile. \$5 cover.

The ROXY on Whyte

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It's the dynamic



For Winnipeg's Allum and Slaughter, nothing equals live rock music

By STEVEN SANDOR

It'd be hard to find a more minimalist band than Winnipeg's Duotang. With just bassist/singer Rod Slaughter and drummer Sean Allum working onstage, their brand of '60s mod- and garage-influenced rock is direct, to the point and needs no bells and whistles.

Even though the duo was on hiatus for the better part of three years before the release of their 2001 album (their third) *The Bright Side*, there's no shortage of activity in the Duotang camp at the moment. Fresh off an appearance at a Mint Records showcase held alongside Vancouver's New Music West (the label wasn't an official part of the festival in 2002, but held a showcase anyway), Duotang is set for a new Canadian tour. This series of shows will see the duo showing off some new material that's slated to be part of the band's fourth album, to be recorded later this year. There will be no three-year vacation this time.

When Allum talks about his and Slaughter's deal not to take an extended break from Duotang again, he sounds like the average NHLer, talking about work ethic and the importance of regular practice. "After we toured," he says, "we made a promise to keep practising at least once or twice a week. We didn't want to have a long hiatus again. We didn't want to get in that rut."

Rock's work warehouse

Duotang have spent a lot of their time huddled in a Winnipeg warehouse jamming out the new materi-

al. But Allum says that it was a major relief for both of them to actually play the songs in front of a real audience at New Music West. And fans who check them out in Edmonton can expect to hear three or four of the new songs too. "I mean, we've been working in the warehouse on new material," Allum says. "And while we've been told that the songs sound good by people who come into the warehouse and hear them for the first time, to us we don't really know what they sound like. We wanted to see how a crowd reacts to them when they hear them played live."

Allum is also buoyed by the return live music is making.

[preview] rock

Countless music writers have made a habit of writing off rock 'n' roll whenever a new musical form hits it big (most recently electronica). But as audiences continue to move away from DJ culture and back to live music—especially with the success of other minimalist bands like the White Stripes and the Hives—Allum thinks this is prime time for Duotang to move ahead in the world. "I do totally think this is our time," he says. "And I've been saying it more than a few times. I've been saying it to my mother, who is really supportive of what we do. I've been saying it to my girlfriend: 'Look at the White Stripes. Look at the Strokes.' If you look it over honestly, listening to the White Stripes and the Strokes, going back to our records like [1998's] *The Cons and the Pros*—where you hear garage rock influences mixed with good pop songs—I mean, that's our sound."

So all those teens who have been raised on DJs are seeing bands for the first time in their lives—

and Duotang is noticing the affect this new generation of young music fans are having on their shows. "I got the feeling when we were in Europe a couple of years ago, that people were getting back into seeing live bands," he says. "We'd had the techno thing, the dance thing. Now there's a return to live music. I noticed that when we first started out, a lot of our crowds were older but then they went off and got married and maybe going to shows isn't their first priority anymore. Now we're seeing younger kids who want to have fun, who are maybe seeing live music for the first time."

Circle perk

"Things move in a circle," he continues. "This has happened before. I know that in Winnipeg there used to be a big techno then a big dance scene. But while there are still some smaller parties or raves, that's really dying out now."

For Allum, it's a matter of both band and audience connecting in the live setting—and that's where it's difficult for electronic music and/or DJs to match the passion of a band laying it on the line onstage. To Allum, it doesn't matter whether it's arena rock or seeing a brand-new band in a smoky club, nothing can match the excitement of seeing rock music. To Allum, good rock music is simply that—and it doesn't need a lot of over-categorization. "I like a person who can like a band like ours and also AC/DC's 'Whole Lotta Rosie.' But we all love to put things in categories. I was watching MuchMusic the other day and they were calling bands like Creed and Nickelback 'American rock.' Hey, I just call that stuff shit." ☺

Duotang

The Rev • Thu, June 6

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EPM

pazz and jop

But the city hasn't made it easy for the culture to thrive. The large events brought an infusion of new blood into

I mean, how would Mayor Bill Smith feel about putting his rubber stamp and smiling face on an event that features an act like the Herbaliser? They didn't get their name from a brand of lawn fertilizer, Bill. As for Bullfrog, their music is rooted in hip hop, an artform born out of urban strife and poverty. Now it's been repackaged for

He-e-e-e-ere's John!
Oh, and also Johnny

Tonight (Thursday) at Majestik, American house icon **Johnny Flasco** will ignite the decks along with club night residents Sweetz and Tripswitch.



The Herbaliser: not your father's fertilizer

Then there's the mindtoaster of June 13. On the one hand, you could go to Inferno and see British house DJ **Steve Lawler** introduce you to his latest compilation for the folks at Global Underground, *Lights Out*. The two-disc set, due to hit stores in early July, features a broader range than what we've come to expect from Lawler, as he moves effortlessly from sexy tribal house to filthy electro to sleek techno. He also promises to play no fewer than three hours, so at least you'll be getting your money's worth. For more details, visit www.globalun-

And finally, NeXtFest presents a special breaks and beats party at New City Likwid Lounge on Saturday night. **Atmosphere 3** will feature local DJs Cool Curt, Slacks, Spilt Milk—and probably some of their friends. ①

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CLUB WEEKLY

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invinceable

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests—Soulus (drum 'n' bass) • THU: Deja Vu, house with Khadija Jetha and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

BRONZE—10345-105 Street, 423-7884 • WED-SAT: top 40 dance with Puf The Magic DJ • THU JUN 13: United Productions present Armin Van Buuren (Hol.), with Cziolek and Greg Wynn, tickets available at Colourblind, DV8 Records, Foosh and Underground WEM

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invinceable, MC J-Money and Rude Boy • SUN: Ladies Night, with DJ Invinceable, MC J-Money and Rude Boy

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invinceable and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish, with guests

FLY BAR—10203-104 St., 421-0992 • THU MAY 30: Musica del Alma, with Fung (live Latin jazz house fusion music), DJ Remo, Slacks • FRI-SAT: DJ Mikee, downtempo and house •

HALO—10538-Jasper Ave, 423-HALO • WED: Copectic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests—JUN 15: DJ Colette (Los Angeles)

IRON HORSE—8101-103 Street, info 438-1907 • FRI-SAT: top 40 dance and R&B with Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass &

jungle with residents Phatcat, Deegree, Skoolie and guests—MAY 30: Soundboy Royale and Neejah • FRI: Lush—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating guests—JUN 1: John Creamer (NYC), Old Bitch; Velvet: Forties 'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DJ Karaoke • WED: Masterbase presents Volume, drum 'n' bass with DJ Celcius, MC Deadly, Ghetto F/X, J.Me.J, Dale Force and guests • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests—MAY 30: Johnny Fiasco (US) • FRI: Slamin', house and progressive club with Charlie Mayhem, Kristoff and guests—MAY 30: DV8 Night, with David Stone, Derkin, Charlie Mayhem, Kristoff • SAT: hard house with Crunchie, Jaw-Dee and guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • THU: Suburbs—Infinity, house and progressive with the Starving DJs, Pilotpriest (monthly) and guests • FRI: Suburbs—Rock, with Simon LeBondage, Bluejay, DJ Damage • SAT: Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya

PURE—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo DelCanto and Richard Delamar, with guests—JUN 4: Jameel • WED: Live Cargo,

live electronic music with DJ Special Agent K and guests—JUN 5: Swoop Audio • THU Cold & Jaded, industrial and hardcore with The Biomechanic and guests—MAY 30: Cleatus, JUN 6: Coded (live p.a.) • FRI DJ Dragon • SAT: DJ Dragon, eclectic dance music

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonies Tuesdays • SAT: Saturday Night Party, with DJ Kenny K • SUN: Hypno Sundays

THE ROXY—10544-82 Ave, 437-7699 • THU: Metal Night • FRI-SAT: top 40 dance and R&B with DJ Extreme

THE ROOST—10345-104 St. • TUE: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolic, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: Funky Pop, with Deja DJ

THE SPOT—10148-105 St. (late night/after hours) • THU: DJs POW, Randall Pink, Ambiguous • FRI: DJs POW, Andreas Benjamin, Randall Pink and guests • SAT: DJs Andreas Benjamin, Tristan New and guests

SUBLIME (late night/after hours)—1014 104 St., Bsm. 905-8024 • FRI: Astrotrix, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant with rotating guests Solo, Ryan Mason and Lickety Split

THERAPY (late night/after hours)—10028-102 Street (alley entrance, info 903-7666 • FRI: Upstairs—Gundam Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Sureshock w/ MC Flowpro (drum 'n' bass), Miss Sync (funky house)

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Friday
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'Hard On Saturdays'
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TECHNOLOGICAL
Neal K
Techno
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THE PHANTOM PYRAMID
Minister Faust
Global African/HipHop
Thursdays
8PM - 10PM

SMOOTH
Tina Sparkle
Nzym
House/Techno
Thursday Mornings
3AM - 6AM

PULSE FM
MC DEADLY
Drum & Bass
Fridays
10PM - 11PM

ELECTROPHONIC
DJ Kuch
Techno/House/Trance
Friday Mornings
3AM - 6AM

CATCH THE BEAT
Spix Park
HipHop/Breakbeat
Saturdays
4PM - 6PM

FREQUENCY
Eli & Prosper
House/HipHop/DTempo
Saturdays
4PM - 7PM

CARIBBEAN SWING
KC (& Kinki)
Reggae/Catypso/Soca
Saturdays
8PM - 10PM

THE GLOBAL GROOVE CONNECTION
DJ Shy-guy
Acid Jazz/
Rare Grooves/Soul
Saturdays
10PM - 12AM

UREAN HANG OUT
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM

cjsr

NEW SOUNDS



RUSH VAPOR TRAILS
(ANTHEM/UNIVERSAL)

It's a little hard to believe that in this era of digitization and electronics, Rush—Canada's kings of prog—have eschewed the synthesizer, reverting to the true bass-drums-guitar power-trio format for the first time since Geddy Lee was still screaming about those priests in the Temples of Syrinx.

After a much-needed break, Canada's pre-eminent rockers return with a disc that's surprisingly heavy on the rock—Alex Lifeson brings boogie to his guitar sound, Lee focuses on the bass and Neil Peart continues to be the best drummer the world has ever seen. But even Peart is showing signs of change; *Vapor Trails* sees him move further away from the need to show off that he is the world's most verbose lyricist. More and more, he's using the "I" pronoun, talking about love rather than libertarianism. Peart's recent tragedies—he lost his only daughter in a car accident; then, six months later his wife was claimed by cancer—have forced his emotions into the spotlight, and fans have the chance to share his grief. "Secret Touch" is Peart's cathartic coming out—"You can never break the chain," he sings. "There is never love without pain."

But don't get me wrong; this is not a simple rock record. This is Rush, after all—Lifeson's mandolin work in "Earthshine" brings a complex chorus to an all-out rocker while Lee and Peart's bass-and-drums interplay on "One Little Victory" rolls the abdomen.

But should we still care about Rush? After all, aren't they the all-time champions of suburban geekdom? It might be a dirty thing to say to the way-cool kids, but it's not a stretch to hear Rush's influence in today's post-rock. They may be older, they may not be as loud as they used to be, but Rush are still familiar old friends to us Canadians. ★★★★★ —STEVEN SANDOR

CAPITOL K ISLAND ROW (XL)

A self-confessed hyperactive child, Kristian Craig Robinson has created one of the busiest and most challenging rock albums of the year. "Rock," of course, is an extremely subjective term. With electronic beats punctuated by moaning, bleating guitar bits, a purposely atonal vocal (don't discredit Robinson's punk rock aesthetic) and hints of East Indian and other world music influences, this is music that has one foot in the world of electronica and the other firmly

planted in the old DIY ethic.

Like Squarepusher, Capitol K goes through musical ideas so fast and changes tempo so often he dares the listener to keep up. In the lead track, "City," a guitar plays a flowing lead line, and Robinson dresses up the sound enough to almost make it come off as a sitar. In "Capitol Beat Sticky," he makes his guitar sound like a sputtering engine, conflicting the steady electronic beat. It's an album of juxtapositions: beats don't fit, guitars break in at the wrong time. Oh, and it's one of the best things I've heard so far this year. ★★★★★ —STEVEN SANDOR

EMINEM THE EMINEM SHOW (INTERSCOPE)

There must be a reason why Eminem has decided to include his lyrics in the liner notes of *The Eminem Show*. Probably it's to make sure that the words are there in black and white, so there can be no doubt this time around about what he's saying. Like his previous two albums, Eminem has put his life front and centre for lyrical analysis, but he's broadened his scope, taking the microscope away from his critics so he can study the meaning and effect of his celebrity. He's heard all the hate thrown back at him, and *The Eminem Show* is his response.

"A plaque and platinum status is wack if I'm not the baddest," he rants on "Till I Collapse," and he's certainly living up to the claim. Eminem's rapid-fire lyrical barrage has never been sharper, picking targets out of the multitudes he feels only seek to profit from his success and his failures—people like his mother who sought to sue him ("Cleaning Out My Closet"), his ex-wife Kim (every second track), other rappers who slight him ("Say What U Say") or politicians who want to muzzle his foul-mouthed ramblings ("Square Dance"). The fact that he chose to produce most of the album himself—with Dr. Dre not far away—means there hasn't been much of a filter between what was rattling around inside Eminem's skull and what we hear on this disc.

The most important theme Eminem explores is the contribution he feels his work has made to hip hop—and more importantly, what the criticism leveled against him says about the society we all live in. In "Sing for the Moment," which cleverly uses Aerosmith's "Dream On" as a bed, the vitriolic rapper asks, "They say music can alter moods and talk to you. Well, can it load a gun up for you and cock it too?" On "When the Music Stops," Eminem and guests D-12 try to make sense of how the line between art and reality has blurred, stating, "Man I hate this crap, this ain't rap, this is crazy the way we act/when we confuse hip hop with real life when the music stops."

Eminem's most powerful attack comes at the beginning, however. "White America" proposes that the rapper would never have become a success at all if he were black, that the

fury in his material is nothing new and the furor over his music simply reflects America's embarrassment over what it has sown. "The problem is I speak to suburban kids who otherwise would have never knew these words exist," he says at one point. "Surely hip hop was never a problem in Harlem, only in Boston, after it bothered the fathers of daughters starting to blossom."

Yet he remains an enigma. "See, they can trigger me, but they never figure me out," he says at the beginning of "Cleaning Out My Closet," and his narcissism doesn't make that task any easier. He confesses at the end of "My Dad's Gone Crazy" that "I wouldn't let Hallie listen to me either," yet he happily includes her voice on the track. Is he a misrepresented star, a responsible parent or a deranged individual with a dangerous influence over the minds and hearts of millions? The answers appear to be all here on *The Eminem Show*, but he's not showing us what they are. All he's doing is talking—and all we have to do is listen and think. ★★★★★ —DAVE JOHNSTON

JEFF TWEEDY CHelsea WALLS (RYKODISC)

If the new Wilco album weren't enough to quench your thirst for new material from the mind of Jeff Tweedy, his score for actor-turned-director Ethan Hawke's debut feature offers another fascinating distraction.

After *Yankee Hotel Foxtrot*, Tweedy continues to challenge himself and move away from the alt-country sound. But in a way, his jarring guitar lines are more personal than the latest Wilco album, which obviously featured a lot of celebrated studio-man Jim O'Rourke's post-rock influence in the mixing. Tweedy's score revolves around his one angry guitar squonking and squealing like the life is being choked out of it. It's engaging stuff, but more than a little jarring.

Sure enough, there are some Wilco moments; the inclusion of the previously unreleased "Promising," an acoustic tale of star-crossed love, is sure to pad the sales of the soundtrack. So will "When the Roses Bloom Again," an outtake from Wilco and Billy Bragg's *Mermaid Avenue Sessions* and a rather straightforward interpretation of that standard tune.

But there are a few bonuses thrown in—jazz man "Little" Jimmy Scott checks in with a midnight-blue piano take on John Lennon's "Jealous Guy," while *Chelsea Walls* star Robert Sean Leonard does a couple of songs on the acoustic guitar, including Wilco's "The Lonely 1." Recorded on what sounds like a four-track in a small room with the sound of falling water as a soundbed, Leonard's work is raw and worthwhile.

Yes, the inclusion of a couple of tracks by Wilco (in their more comfortable rootsy stage) is a surefire selling point, but Tweedy's guitar licks show off yet another side of this great American songwriter. ★★★★★ —STEVEN SANDOR

THE RONNIE HAYWARD TRIO

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Part of the Vancouver music scene since 1981, Ronnie Hayward has been a leading member of bands such as Henry & the New Generation, The Hush, and as of 1991, The Ronnie Hayward Trio. With these groups and many others, he has toured across the United States and Europe several times, including recording about twenty albums as a bass player and songwriter. After nine years of working with a well rounded variety of roots oriented musicians, Hayward formed his own band, The Ronnie Hayward Trio. This performance will mark the Ronnie Hayward Trio's first performance before a live audience in the fine city of Montreal. This very special night will also see the release of Ronnie's newest disc, *The New Yorks*.

with guests

TIM BALASH, THE CHROME MAGPIES

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CLASSICAL NOTES



inside the
concert
halls

By ALLISON KYDD

Creation stories

The production of Haydn's *Creation* by Cantemus Canada, Concordia Choir, Christian Men's Choir, et cetera has come and gone. Admittedly, there were certain anomalies: vast choral forces sometimes effectively silencing the strings, the biggest grand piano you've ever seen playing continuo and the second violins positioned with their f-holes facing the wrong way. Judging from the ovation, however, nice distinctions are less important when one is on the receiving end of applause—the majority of the audience felt the concert was a success. Audiences as a whole tend to worry less about authenticity than overall effect, and the choristers were certainly pleased with this reaction.

The soloists—Nathan Berg as Adam and the angel Raphael, Kathleen Corcoran as Eve and Gabriel, and Robert King as the angel Uriel—were

generally adored. There were many high points, but a duet depicting Adam and Eve delighting in the wonders of paradise followed by a recitative by Uriel was a particular favourite. The chorus represented the heavenly host, providing support and commentary for the main act, as in traditional Greek theatre. And, in directing all the effects, the conductors rose to new heights.

From a chorister's point of view, Joy Berg of Concordia Choir and Troy Lamoureux of Cantemus Canada were the real stars, as the success of the event depended upon them. Lamoureux was at his spirited best and Berg had no difficulty directing hundreds with a nod, a glance and her dazzling smile. A concert by the above three choirs and friends may well become an annual event. To avoid the anomalies, the music directors might look at works written for huge choirs; the early 20th-century British choral tradition would give them fertile ground for exploration.

The performances of Lamoureux and Berg also gave those in attendance a whole new appreciation of the trauma being experienced by musicians of the Edmonton Symphony Orchestra right now, as they gird themselves for a change of music director. A conductor does far more than just randomly wave a baton around. He or she not only must know the score thoroughly and communicate it correctly to choir, orchestra, soloists and, eventually, the audience, but also have a compelling stage personality. There

must be sympathy between musicians and conductor—and there must be magic.

With a deficit of about \$1.3 million staring them in the face, the Edmonton Symphony Orchestra is in the glare of the media again, and once again interested parties are tempted to look for someone to blame. However, William Dimmer, who represents the Edmonton Musicians Association (EMA), says the deficit comes as no surprise. In actual fact, he says, it was "on the horizon" even before the musicians' strike; therefore it is deceptive to lay the blame at the feet of the musicians. As for the May 31 deadline for the musicians to sign next year's contract, he suggested the Edmonton Symphony Society (ESS) is not going to elicit the kind of response it wants by publishing ultimatums in the press. "If they have a problem," says Dimmer, "they should come and talk to us—talk about the positions."

Dimmer would like people to know that discussions between the ESS and the EMA "have identified the problem [namely, that musicians felt they had no voice in the decision-making process] and are working towards fixing it." Dimmer suggests the people of Edmonton didn't previously have input into governance either, since the board generally made all decisions. What he calls the new "governance procedure" is "coming along" and they "hope to have it in place in time to sign the contract." "It's important for people to understand that [the

ESS and the musicians are] are playing on the same page," he added. "Both intend to have a season." In fact, both organizations are anxious to restore public confidence in the future of the orchestra and look forward to selling tickets for next year.

In answer to other stories that have been circulating, Dimmer says there is "no intention to cut back on the size of the orchestra." As the news that Maestro Grzegorz Nowak is planning a series of chamber concerts with ESS musicians next year, Dimmer says he "would support that rumour." The possibility of this new series will not affect the symphony as a whole, but it is a welcome development for those who regret the loss of Nowak's particular magic.

Finale countdown

Though the 50th season of the Edmonton Symphony Orchestra is drawing to a close, there are still significant programs coming up. The season finale on June 8 presents the premiere of Marian Kouzan's *Final Message*, as well as Gustav Mahler's stirring *Symphony No. 1 in D major* ("Titan"). This weekend, May 31 and June 1, the featured composers are Brahms, with his *Variations on a Theme by Joseph Haydn*, one of the works that made him famous and inspired him to complete his first symphony, and Shostakovich, with his *Leningrad Symphony*, written during the siege of Leningrad by the Nazis in 1942. And yes, Nowak holds the baton. ☐

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GOT THE BLUES



By CAM HAYDEN

Sugar Sugar

Blues fans have had plenty of reasons to get out there and support the music they love over the past couple of weeks, and that trend is set to continue into the foreseeable future.

Tim Williams and Michael Jerome Browne each played an individual set and a combined third set in front of a comfortably full house at the Sugarbowl Café last Thursday night. Williams put on his usual, top-notch exploration of Delta and Piedmont blues along with some dandy originals, using his mandolin to great effect on a couple of tunes. Browne, meanwhile, brought with him his own unique vision of the blues, including some Cajun fiddle tunes and a couple of 19th-century numbers played on his fretless, five-string gourd banjo. The brief set that the two put together on the spot to conclude the evening gave each a chance to shine. It was somewhat reminiscent of a Folk Festival workshop—which was only fitting, as they are both

booked to play the Fest this summer.

Tonight (Thursday) will see another acoustic blues act booked into the Sugarbowl as Ken Hamm pulls into town for a one-night stand beginning at 9:30 p.m. It's been a while since the award-winning acoustic blues guitarist and songwriter has been in Edmonton and all blues fans should take this opportunity to reacquire themselves with this West Coast talent. His latest disc, *Cross the River*, is a great listen that highlights Hamm's soulful slide guitar work, his mastery of Delta blues and his thoughtful, original songs. Look for him to play songs from the album and favourites from a career spanning more than 25 years performing regularly at festivals and concerts across Canada and Europe.

Still at the Sugarbowl, mark June 20 on your calendar as Morgan Davls will be stopping by the intimate coffee bar on his way to the North Country Fair to give Edmonton blues fans a taste of what he has to offer.

Regina's Jack Semple pulls into town Friday and Saturday with a crew that includes B-3 player extraordinaire Doug Riley. It's part of an Alberta tour that will see the group play two nights in Calgary as part of the 10th birthday party for the city's Kaos Jazz and Blues Bistro before heading north for two more nights at the Sidetrack.

Semple was pumped at the chance to work with Riley when I spoke with him earlier this week. "Doug is so good that I can give him a chart of a song he's never seen before and he plays brilliantly," Semple says. "His solos are perfect, and he's a joy to work with. This is one of the really big gigs this year for me and you can look for us to play a lot of that Jimmy Smith

and Jimmy McGriff organ material and some of my originals, and I guarantee that it will be red hot."

The backing crew for the show includes Andrew Glover on piano and synth, along with Steve Hoy and Dave Chobot on drums and bass. Look for this group, minus Doug Riley, to open Edmonton's Blues Festival on Friday, August 23.

Over at Blues on Whyte, a man who grew up in the Mississippi Delta and learned to play harmonica during the Depression before moving north to Chicago after World War II will be holding down the stage through Saturday night. Eddie Burks gave up on the music biz for close to four decades, but in 1990 he formed a new band and revitalized a career that included a number of charted blues hits. He's a fine gospel-trained singer and he blows harp like someone who's had one in his hands for more than 60 years.

Last Friday, night the Winspear Centre put a wrap on this season's World at Winspear series with a performance by Buckwheat Zydeco. The packed house certainly enjoyed the performance, but I couldn't help wishing it was happening in a dance hall in southwest Louisiana—or at least some place where you could dance and sweat, have a beverage and do it all over again. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

film

Bangers banquet

Calgary filmmaking trio gives 'er and then some in hilarious *FUBAR*

BY PAUL MATWYCHUK

I had my first encounter with Dave Lawrence about three years ago—except back then, I knew him as Terry," the surly "stage manager" on the live talk show *Hot Nuts and Popcorn*. I had been invited as a guest that night to promote a Fringe play I was doing, but I was nowhere near as popular with the audience as Terry." It seemed that just about everything this guy—a long-haired, sweatpants-wearing, six-pack-swinging headbanger who stood on the side of the stage, controlling the applause sign and muttering complaints about the show's hosts—did get a huge laugh, and even after the show was over I wasn't quite sure if Terry was for real or just a brilliantly conceived comic character.

"I was never a headbanger," Lawrence says. "I was never really in the right demographic or living at the right time. But they were around. It was more an observational character—watching them, seeing them around. I mean, when an interesting-looking guy like that walks into a party and says those kinds of headbanger things, you tend to remember them and that whole attitude."

Lawrence hooked up with Calgary indie filmmaker Michael Dowse and began kicking around ideas for how to bring the Terry character to the screen. The result, a shot-on-digital feature called *FUBAR*, is one of the freshest, funniest, most surprising Canadian films of the last couple of years. The movie purports to be a documentary about "the headbanger subculture" centring around Terry and his best friend and fellow 'banger Dean (Paul Spence), who spend all of their time working at dead-end jobs, half-heartedly making plans to join a band, shotgunning Pilsner and generally avoiding responsibility. It's all very funny (especially the opening scene, in which Dean and Terry are shown an experimental art film the director-within-the-film has made and start heckling it with comments like "I think the suck knob on that projector is broken, man" and "Yeah, Dean—turn up the good, turn down the suck!"), but if you're like me, you may find yourself wondering, after 20 minutes or so, if that's all this movie is going to be—two losers getting



Paul Spence and David Lawrence go on the Pil in *FUBAR*

drunk a lot and smashing things.

Dean's december

And then, something completely unexpected happens. (Skip the rest of this article if you want to avoid a major plot spoiler.) Dean is diagnosed with testicular cancer and must deal with the prospect of surgery, chemotherapy and possible

indie

death. The wonderful thing about *FUBAR* is that it takes a subject that's usually addressed solely by dull TV Movies of the Week—but does so using the kind of marginalized, lower-class characters who you never see in this kind of movie. There's none of that false, noble sentimentality in *FUBAR* that plagues just about every other single movie about people coping with terminal diseases; Dean and Terry, God love them, remain juvenile idiots right through to the final scene. (Three days before Dean's surgery, the pair goes on a camping trip to prepare for the occasion, and Terry kicks Dean out of the car before they even get there because he won't stop cutting his foul-smelling, egg-salad-laced farts.)

"The first 20 minutes is what you might expect the film to be," Lawrence says. "And then we show

you the side of the characters no one ever sees but that certainly exists. I mean, people like that go through tough times. I think the film would have been boring if we didn't show another side of the characters."

"You say the word 'cancer,'" agrees Spence, "and, I mean, how many people know someone who either has cancer or has died from cancer? So consequently, you either ignore the problem or you address it. And we addressed it by just showing it head-on. Dean's got cancer, and that's fucking it. He's just gonna do what he's gotta do. He never talks about it. That's the headbanger mentality—if you're gonna do something, don't talk about it, just do it."

What's up, doc?

Dowse uses the mockumentary style not as a vehicle for satire (although he says that he intended the director character—a soft-spoken university grad who obviously finds it very uncomfortable to be in Dean and Terry's low-class company—as a subtle swlpe at muckraking documentarian Nick (Kurt and Courtney) Broomfield's habit of freely interfering with his subjects' lives), but simply as a format that's cheap to shoot and well-suited to his cast's improv-trained acting style. Spence and

SEE PAGE 48

FAMETRACKER

ENTERTAINMENT REPORTING 101



- ① *Star Wars: Episode II—Attack of the Clones* put in an order for another 61.2 million clones of Jango Fett!
- ② Viewers logged another 36.5 million continuity errors in *Spider-Man*!

- ③ *Insomnia* put 26.2 million audience members to sleep!
- ④ *Spirit: Stallion of the Cimarron* disappointed 23 million kids hoping to see something like *Shrek*!
- ⑤ *Enough* featured Jennifer Lopez wearing 17.5 million different wigs!
- ⑥ *About a Boy* choked down 10 million *Worms*!
- ⑦ *Unfaithful* represented Diane Lane's 7.7 millionth comeback!
- ⑧ *The New Guy* should have spent 5 million days longer in juvie.
- ⑨ *Changing Lanes* ended 2 million *Star Wars*!
- ⑩ *The Scorpion King* waxed his chest 1.9 million times!

THE ASTERISK*

Verne Troyer did most of the motion-capture stuntwork that was later used as the basis for the animation in Yoda's lightsaber battle in *Star Wars: Episode II—Attack of the Clones*.

Sheryl Crow was recently issued a ticket by the L.A. County Sheriff's Department for intentionally defacing her driver's license in order to conceal the year of her birth.

Michael C. Hall's real name is Confucius.

In the planned sequel to *Legally Blonde*, tentatively titled *Legally Bound*, Reese Witherspoon's character, Elle Woods, is appointed to the Supreme Court, thanks to a clerical error. She then falls for a hot bailiff with a taste for bondage, played by SNL's Jimmy Fallon.

That '70s Show star Danny Masterson is the heir to the Dr. Scholl's podiatry fortune.

Tom Daschle recently cited TNT's *Witchblade* as his favourite TV series.

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

Laura Linney has signed a three-year deal with *Mad About You*.

Richard Gere is producing a movie based on the plight of the outlawed Chinese religious group the Falun Gong. The project, titled *The Falun Gong Show*, is set for a fall release.

Old Country Store's new provision guaranteeing that, while on set, he will smell nothing but the scent of baked apples.

New York mayor Michael Bloomberg has moved to rename a Hudson River tributary the Mel Brook, in honour of the long-time funnyman.

Sade recently revealed in a 20/20 interview that her original stage name was supposed to be Shade, but a spelling error on the cover for her first album spurred her to adopt her current unusual moniker.

Jay-Z auditioned three times to be a Mouseketeer, but was never accepted.

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Unsentimental education

Isabelle Huppert is stunning as a repressed, twisted *Piano Teacher*

By CHRIS BOUTET

If those insipid Bacardi ads featuring scantily-clad women and the captions along the lines of "Mother of four by day, totally hot party-girl by night" have taught us anything, it's that we've all got our own little ways of cutting loose at the end of the day. Some people like to go to a bar and drink their faces off. Some prefer to sit on the couch and smoke an ounce of pot. Others take pleasure in cruising slowly up and down Whyte Ave for no reason. But then there are people like the title character of *The Piano Teacher*, who likes to

unwind in the evenings with a little pornography here, a little creepy voyeurism there and a healthy dose of self-mutilation thrown in for good measure.

Adapted from Elfriede Jelinek's critically acclaimed novel, *The Piano Teacher* is the disturbing tale of Erika Kohut (Isabelle Huppert), a professor at the Conservatory in

foreign

Vienna. She comports herself more or less the way you'd expect an instructor of her talent and tenure would: i.e., she's a cold, unapproachably dignified bitch whose preferred teaching methods range from simply looking unimpressed with her pupils' playing to crushing their hopes and dreams with a few well-placed words. Her demeanour likely has something to

do with the fact that she's in her early forties and still living with her overprotective and overbearing mother (Annie Girardot), who keeps Erika in a severe state of sexual and emotional repression—so much so that the only escape she can find is a quick trip to the peepshow or a hasty lurk around a drive-in in the hopes of catching a couple humping in their car. On top of that, Erika's stifled existence has caused her to develop an affinity for violent sexual fantasies and the occasional self-inflicted slash with a safety razor in the one area where most girls are usually pretty careful when shaving.

At a recital, she meets the strapping young Walter (Benoît Magimel); he's immediately smitten by her talent as a pianist and her inaccessible yet fragile exterior and, as Walter is naturally also a gifted musician, he begins to take



Isabelle Huppert cracks a rare smile as she embraces Benoît Magimel in *The Piano Teacher*.

lessons from her in hopes of seducing her. But once he succeeds, Erika's sexual depravity proves too much for Walter to take, and the couple's already odd relationship becomes a downward spiral into disquietingly harsh psychosis.

Haneke-paneke

Very similar in style and tone to

Todd Solondz's 1998 film *Happiness*, *The Piano Teacher* is first and foremost a dialogue film; it has its moments of brutal yet appropriately vivid sex and violence, but it relies most heavily on the actors' abilities to complete its disturbing picture of sexual isolation and its consequences. Considering its subject matter, the film could have easily come off as tasteless, needlessly shocking and even boring; thankfully, it's none of the above. In the hands of director Michael Haneke (*Funny Games*), the film moves briskly (for an arty French film, anyway) despite the fact that the camerawork is slow and methodical, if not workmanlike. Haneke's wisely muted and minimalist approach creates a very normal, very human atmosphere that accentuates the force of the film's darker moments without sacrificing their believability.

By far the centrepiece of *The Piano Teacher*'s minimalist tableaux is Isabelle Huppert's strong performance as the deranged Erika; there's a reason that she won the Best Actress prize at the 2001 Cannes Film Festival. Huppert conveys Erika's strikingly cold, calculating and self-destructive nature while still hinting at her fragility and desperate need for human affection. Magimel is nothing to sniff at, either (in case you're wondering, he picked up the Best Actor award at the same festival), effortlessly pulling off an equally difficult role as an exuberantly naïve college kid who is forced to weigh his infatuation with Erika against his pure repulsion for her sickness.

This film doesn't pull any punches and dangles its difficult subject matter in your face the entire time, offering only the admirable piano score as a diversion from the tormented souls onscreen. That said, some may find *The Piano Teacher* to be too much, too overbearing in its relentless approach. So if you're looking to unwind after a hard day's work, maybe you should just get a beer instead. But those of you yearning to shirk the Hollywood crap for an evening and see an eloquent if disturbing French drama, grab your berets and prepare yourselves for *The Piano Teacher*. **B**

The Piano Teacher

Written and directed by Michael Haneke • Starring Isabelle Huppert, Benoît Magimel and Annie Girardot • Opens Fri, June 7

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Man's worst friend

Austrian *Dog Days* displays humanity in its most unflattering light

BY KEVIN MAGER

With experience largely as a documentarian, director Ulrich Seidl's *Dog Days* looks like an exposé of the crumbling social structure of his native Austria. Often compared to fellow Austrian Michael Haneke (director of the stunning *Funny Games* and *The Piano Teacher*, which will soon arrive in Edmonton), Seidl's efforts at evoking an audience's emotions of disgust are more exhausting and, in some ways, less transparent than Haneke's. This bodes well for the viewer who is both sickened by arcaical happy endings and ready to dig deep into a collective cynicism. Seidl's intention seems to be to provoke our judgment of these people living out two days of their lives before us.

Generating the right atmosphere for a viewer to judge fictional people requires a director to distance the characters from the audience. Seidl accomplishes this feat by employing some naturalist techniques, like filling the sizable cast with professional and amateur actors; introducing those characters without a lot of

background information; revealing them through sparse, realistic dialogue; and by diving almost immediately into their respective personal conflicts. Characters whose stories we return to several times are nevertheless presented in a vignette style, so there isn't a lot of character development. Instead, the script relies on the hope that the audience will feel the impact of these brief stories even after leaving the theatre.

For example, we meet the unhappy couple Mario and Klaudia. Klaudia is an exotic dancer; Mario her jealous, violent boyfriend. At the club, Mario confronts men who watch Klaudia

foreign

too intently or for too long. He drives a fast car and pushes the limits of his testosterone-driven obsessions. But we only know this through watching his actions in those scenes he shares with Klaudia, though, and it is her acquiescence that gives the scenes a sense of history, suggesting that the violence in Mario's personality isn't a new development. On the home front, the emaciated Klaudia is harassed by her mother for not eating enough.

Though the Klaudia-Mario conflict is common enough in everyday society, witnessing it is, of course, an experience far removed from simply reading statistics on abusive relationships. In this sense, I have to wonder

whether Seidl is caught up in a presentation of violence and depravity that borders on the erotic. I suspect that some people, like Mario, will enjoy seeing it, while the (somewhat suspect) chivalrous knights, like myself, will want to kick Mario's ass and cut the fair maiden free.

Tan of outsiders

Other stories unfolding around the cast of about a dozen people are not so easily described. But, like the film's omnipresent heat wave, the power struggles hang heavily in the air. Interestingly, breaths of fresh air are offered at the beginning of each of the two days covered in the film. On both occasions, Seidl gives us a series of shots centred on one or two people, motionless and glistening in the sun as they catch a few rays. The careful attention paid to geometric displays of colour, shadow and texture make a sharp contrast to the chaos that follows as the days progress. Seidl makes an obvious point here about the façade of middle-class suburban propriety, but these moments are a welcome relief from the pathos-laden scenes bracketing these shots.

Seidl isn't exactly navigating uncharted waters. Looking back only a few years, even beyond Michael Haneke, there are movies like Darren Aronofsky's *Requiem for a Dream* as well as many of the films coming from the Dogme group that are



Dog Days doesn't exactly showcase the beautiful people

equally as dark and ultimately as satisfying as *Dog Days*. I should add, though, that I mean "satisfying" in the sense that Rainer Werner Fassbinder had in mind when he said of Douglas Sirk's *Written on the Wind*, that "Everything 'good' and 'normal' and 'beautiful' is always very disgusting, and everything evil, weak and

confused makes you feel sympathy." Whether Seidl's objective is to provoke sympathy is debatable, but a visceral reaction is unavoidable. **D**

Dog Days

Directed by Ulrich Seidl • Zeidler Hall, The Citadel • Fri-Mon, May 31-June 3 (9pm) • Metro Cinema • 425-9212

Ottawa bureau chief

It may be a Canadian family film, but *A Passage to Ottawa* is well worth seeing

BY KEVIN MAGER

Watching Gaurav Seth's *A Passage to Ottawa* reminded me of two truths: first, that Canadian movies don't have to wear their existential crises on their sleeves; and second, that technically solid, well-scripted movies aren't necessarily art films. *A Passage to Ottawa* has won a slew of awards at film festivals around the world, including the Glass Bear Award at the Berlin Film Festival (family film section), Best Film at the Austin Film Festival in Texas and Best Film at the Sprockets Festival of Family Films in Toronto. A good family movie like this one should appeal to a broad cross-section of people. Keeping with that spirit, Jameel Khaja's script doesn't forsake even the most incidental character's development and gives enough lines to each member of the likable, realistic cast to give us a good sense of their individualities.

A Passage to Ottawa is the story

of a young boy, Omi (Nabil Mehta), who arrives in Ottawa after a long flight from India. Greeted by his Uncle Jalal (Ivan Smith), Omi brings a lot of baggage but no mother; she remains in India, dying of tuberculosis. Rather than pulling heavy-handedly at our heartstrings, however, the story follows Omi on his quest to find a superhero figure strong enough to take him back to India so that Omi can care for his bedridden mom.

Omi's penchant for disobeying his new family and wandering

family

Ottawa's foreign streets seemed to me, at first, to be a little precocious for boy who is about six years old. But what else can he do? His cousin Safia (Amy Sobol) isn't interested in getting to know him (at least initially), and his aunt (Franeeen Brodtkin) and uncle, though concerned and helpful, are too busy to do anything for Omi's entertainment other than buy him a videogame. A boy of few words, his strongest ties are to his mother, who appears only in dreamlike sequences and as the narrator of an animated sequence telling the legend of the city of heroes. Because mother knows best, Omi convinces himself that he can and must find

someone to get himself home.

Immigrant song

One of *A Passage to Ottawa*'s most invigorating aspects is its ability to address the conflicts faced by immigrants and families of mixed race without allowing these realities to overshadow the personalities of its characters. A story's moral statement can sometimes unnecessarily outweigh its human aspects, leaving our understanding of these players defined more by the trials they face battling prejudice and discrimination than by the facets of their culture they're trying hardest to preserve and share. The family in *A Passage to Ottawa* is presented with a lot of heart and genuine sensitivity.

That said, this bright, cheerful coming-of-age film isn't directed at an immigrant population, or even at a Canadian audience, specifically. A little boy is lost in the city; a beautiful, young woman seeks a companion of quality; a brash young man strikes out for adventure; parents struggle to raise their children in the city: these are stories we can all enjoy. **D**

A Passage to Ottawa

Directed by Gaurav Seth • Written by Jameel Khaja • Starring Nabil Mehta, Amy Sobol and Ivan Smith • Zeidler Hall, The Citadel • Fri-Mon, May 31-June 3 (7pm) • Metro Cinema • 425-9212

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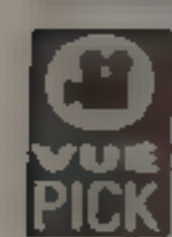
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Bad Day at Black Rock (EFS)
Spencer Tracy, Robert Ryan and Lee Marvin star in Gunfight at the OK Corral director John Sturges's classic 1955 Western about a mysterious one-armed man who arrives in a small town and begins asking questions that point toward the citizens' long-kept guilty secret. Provincial Museum Auditorium (102 Ave & 128 St); Mon, June 3 (8pm)

Dog Days (M) Director Ulrich Seidl's disturbing multi-character drama that uses a series of loosely-connected vignettes to paint a picture of the crumbling social structure of middle-class Austria. In German with English subtitles. Zeidler Hall, The Citadel; Fri-Mon, May 31-June 3 (9pm)



FUBAR (CO, GA) Paul Spence and Dave Lawrence star in director Michael Dowse's seriocomic mock-documentary about two irresponsible, immature headbangers who remain best friends even as they fumble their way through unemployment, romantic entanglements and unexpected health crises.



A Passage to Ottawa (M) Nabil Mehta, Amy Sobol and Ivan Smith star in director Gaurav Seth's multicultural family film about a young boy who continues to pine for his mother after immigrating, alone, from India to Canada. Zeidler Hall, The Citadel; Fri-Mon, May 31-June 3 (7pm)

The Sum of All Fears (CO, FP, LD) Ben Affleck, Morgan Freeman, James Cromwell and Liev Schreiber star in Field of Dreams director Phil Alden Robinson's film version of the Tom Clancy bestseller, in which CIA analyst Jack Ryan attempts to foil a group of neo-Nazis planning to detonate a nuclear bomb during the Super Bowl.

Undercover Brother (CO, FP, GR) Eddie Griffin, Denise Richards, Anjanette Ellis, Dave Chappelle and Chris Kattan star in The Best Man director Malcolm Lee's send-up of the blaxploitation and spy-flick genres, based on the animated Internet series, in which an agent for an all-black team of secret agents battles a supervillain's nefarious plot to turn all black people white.

FIRST-RUN MOVIES

About a Boy (CO, FP) Hugh Grant, Toni Collette, Rachel Weisz and Nicholas Hoult star in Down to Earth directors Chris and Paul Weitz's bittersweet adaptation of Nick Hornby's novel about a self-centred British commitmentphobe who develops an unexpected emotional attachment to a depressed single mother's lonely 12-year-old son.



Atanarjuat (The Fast Runner) (CO) Natar Ungalaaq, Sylvia Ivalu and Peter-Henry Arnatsiaq star in director Zacharias Kunuk's award-winning Arctic epic, based on an Inuit legend, about a young man whose decision to woo a beautiful girl who has been promised to another sets the stage for revenge and tragedy. In Inuktitut with English subtitles.



Baran (P) Hossein Abedini, Zahra Bahrami and Mohammad Amir Najji star in The Color of Paradise writer/director Majid Majidi's drama about an Iranian teenager who makes a startling discovery about the illegally hired Afghani worker who takes over his job at a construction site. In Farsi with English subtitles.

A Beautiful Mind (CO) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in How the Grinch Stole Christmas director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Changing Lanes (CO, FP) Ben Affleck, Samuel L. Jackson, Toni Collette and William Hurt star in Notting Hill director Roger Michell's high-powered suspense flick about a hotshot young lawyer and a businessman who embark upon an increasingly nasty feud after their cars collide during a tense early-morning rush hour.

Clockstoppers (CO) Jesse Bradford, Paula Garcés, French Stewart and Michael Biehn star in Star Trek: Insurrection director Jonathan Frakes's teen-oriented sci-fi adventure/comedy about a young man who acquires the ability to stop time after being accidentally zapped by one of his scientist father's inventions.

Deuces Wild (CO, FP) Stephen Dorff, Brad Renfro, Fairuza Balk and Frankie Muniz star in The Basketball Diaries director Scott Kalvert's ensemble drama about a close-knit 1958 Brooklyn neighbourhood that becomes the battleground for a violent war between rival youth gangs.

Enough (CO, FP) Jennifer Lopez, Billy Campbell, Juliette Lewis and Fred Ward star in Nell director Michael Apted's button-pushing thriller about an abused woman who decides to take violent revenge on her abusive ex-husband, who has been relentlessly stalking her and her young daughter.

Haunted Castle (FP) Alien Adventure director Ben Stassen's computer-animated 3-D IMAX film, which follows a rock musician's journey through a creepy mansion.

Ice Age (FP) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about

a group of prehistoric animals who team up to reunite an abandoned human infant with his family.

The Importance of Being Earnest (CO) Rupert Everett, Colin Firth, Frances O'Connor, Reese Witherspoon and Judi Dench star in An Ideal Husband director Oliver Parker's adaptation of the classic Oscar Wilde stage comedy about two men whose habit of adopting alternate identities finally catches up with them as they woo a pair of beautiful young women.

Insomnia (CO, FP, GR) Al Pacino, Robin Williams, Hilary Swank and Martin Donovan star in Memento director Christopher Nolan's psychological thriller about a cop plagued by sleeplessness, guilt and bad memories while investigating a murder in a perpetually sunlit Alaskan town. Based on the 1997 Norwegian film of the same name.

The Lord of the Rings: The Fellowship of the Ring (CO) Elijah Wood, Ian McKellen, Viggo Mortensen and Christopher Lee star in Heavenly Creatures director Peter Jackson's epic film adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Men With Brooms (FP) Paul Gross (who also co-wrote and directed), Molly Parker, Peter Outerbridge and Leslie Nielsen star in this ultra-Canadian comedy about four former curling buddies who decide to team up once again to compete in a prestigious local curling tournament.

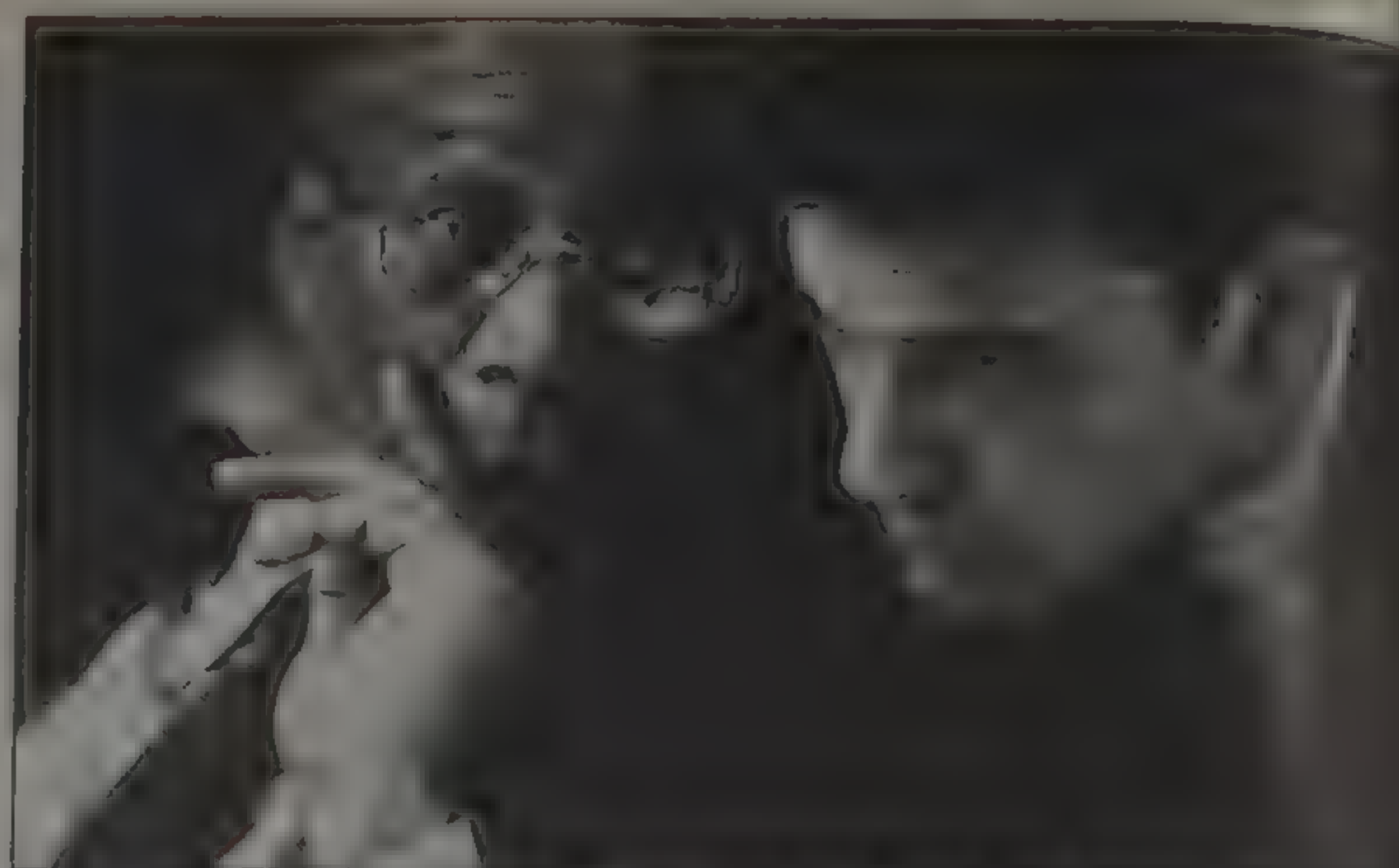


Monsters, Inc. (CO) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Dinklage and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into Monstropolis, a world populated entirely by child-fearing monsters.

Murder By Numbers (CO, FP) Sandra Bullock, Ryan Reynolds, Michael Pitt and Ben Chaplin star in Single White Female director Barbet Schroeder's thriller about a female cop who must match wits with a pair of brilliant high school students determined to carry out a series of "perfect murders."

The New Guy (CO) DJ Qualls, Eddie Griffin, Zoëy Deschanel and Eliza Dushku star in director Ed Decter's teen comedy about a nerdy high school student who reinvents himself as a cool, dangerous rebel following a brief stint in prison.

Panic Room (CO) Jodie Foster, Jared Leto, Forest Whitaker and Dwight Yoakam star in Fight Club director David Fincher's claustrophobic thriller about a single mom and her daughter who must outwit the three burglars who have invaded their New York brownstone in search of a hidden cache of jewels.



The villains in Tom Clancy's novel *The Sum of All Fears* were a motley crew of German communists and Palestinian terrorists who plot to register their hatred of all things American by detonating a nuclear bomb during the Super Bowl. However, as Heinrich Salim reports in the online magazine *Slate*, even before the first word of the script was written, the producers of the film were approached by CAIR, an organization committed to eliminating negative Arab and Muslim stereotypes in popular entertainment. The producers listened—and so Ben Affleck's young Jack Ryan will now be squaring off against a team of Communists and neo-Nazis. It's a victory for racial sensitivity but, as Salim notes, "The real victims here may be the chills that are supposed to run down your spine. With al-Qaeda threats and attacks on U.S. cities, moviegoers may not quiver at the sight of a few more imaginary, neo-Nazi

The Rookie (CO, FP) Dennis Quaid and Rachel Griffiths star in director John Lee Hancock's inspirational, fact-based baseball picture about Jim Morris, the small-town Texas high-school chemistry teacher who broke into the major leagues as a rookie pitcher at the age of 35.

The Scorpion King (CO) The Rock, Michael Clarke Duncan and Kelly Hu star in *Eraser* director Chuck Russell's ancient-Egypt action epic about a peasant whose campaign of revenge against the army that laid waste to his village eventually leads to his becoming the first pharaoh of Egypt.

Spider-Man (CO, FP, GR) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

Spirit: Stallion of the Cimarron (CO, FP, GR, LD) The voices of Matt Damon, James Cromwell and Daniel Studi are featured in directors Kelly Ashbury and Lorna Cook's animated Wild West adventure about a wild, noble horse who finds a kindred spirit in a Sioux Indian, and an enemy in an army colonel.

Star Wars—Episode II: Attack of the Clones (CO, FP, GR, LD) Hayden Christensen, Natalie Portman, Ewan McGregor and Frank Oz star in the latest installment in George Lucas's

space opera, in which young Jedi apprentice Anakin Skywalker is tempted by the dark side of the Force while bodyguarding a beautiful interstellar queen.



Unfaithful (CO) Richard Gere, Diane Lane and Olivier Martinez star in *Fatal Attraction* director Adrian Lyne's remake of Claude Chabrol's 1969 thriller *La Femme Infidèle*, about a couple whose marriage spins out of control when the wife has an extended fling with a sexy, seductive stranger.



Y Tu Mamá También (P) Manel Verdú, Gael García Bernal and Diego Luna star in *A Little Princess* director Alfonso Cuarón's sexy, unconventional road movie about two horny teenage boys who convince a melancholy older woman to join them on a trip to a secluded, paradisaical beach. In Spanish with English subtitles.

LEGEND

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2 Insomnia (14A) 116min (coarse language)	12:30, 3:10, 6:40, 8:50
Spirit (G) 83min	12:20, 2:50, 6:30, 9:10
4 Undercover Brother (PG) 84min (coarse language)	12:40, 3:20, 6:20, 9:00
Star Wars Ep II (PG) 146min (no preview)	12:00, 3:00, 6:10, 9:10

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1 Star Wars: Episode II (PG) 141Min	6:30pm, 9:10pm Sat & Sun 12:40pm, 3:20pm
2 Spirit: Stallion of the Cimarron (G) 85Min	7:00pm, 8:45pm Sat & Sun 1:10, 3:00pm
3 The Sum of All Fears (14A) 121Min	7:10pm, 9:30pm Sat & Sun 1:00, 3:25pm

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Cinadel Theatre. 425-9212

DOG DAYS STC
Fri-Mon 9:00

A PASSAGE TO OTTAWA PG
Fri-Mon 7:00

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave,
St. Albert. 445-9822

SPIDER-MAN PG
May frighten younger children.
Daily 12:10 2:40 6:00 8:40

INSOMNIA 14A
Coarse language.
Daily 12:30 3:10 6:40 8:50

SPIRIT: STALLION OF THE CIMARRON G
Daily 12:20 2:50 6:30 8:30

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
No passes.
Daily 12:00 3:00 6:10 9:10

LEOUC CINEMAS
4100-51 St. 444-1710

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
Daily 6:50 9:40
Sat Sun 12:40 3:30

SPIRIT: STALLION OF THE CIMARRON G
Daily 7:00 8:45
Sat Sun 1:10 3:00

THE SUM OF ALL FEARS 14A
Daily 7:10 9:30
Sat Sun 1:00 3:20

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THE SCORPION KING 14A
Daily 7:00 9:15
Sat Sun 1:00 3:00

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CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020

UNDERCOVER BROTHER PG
Coarse language.
DTS Digital.
No passes.
Daily 12:10 2:45 4:50 7:40 10:20

SPIRIT: STALLION OF THE CIMARRON G
DTS Digital.
Daily 12:20 2:30 4:40 7:10 9:10

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
No passes.
THX Daily 12:00 3:15 6:45 10:00

SPIDER-MAN PG
May frighten younger children.
DTS Digital.
Daily 1:00 3:40 6:30 9:20

ENOUGH 14A
DTS Digital.
Daily 1:10 3:50 7:20 10:10

INSOMNIA 14A
Coarse language.
DTS Digital.
Daily 1:20 4:00 9:40

THE IMPORTANCE OF BEING EARNEST G
DTS Digital.
Daily 12:30 2:50 5:00 7:30 9:50

ABOUT A BOY PG
Coarse language.
DTS Digital. Daily 12:50 4:10 7:50 10:30

UNFAITHFUL 14A
Sexual content.
DTS Digital. Daily 12:40 3:30 6:35 9:30

WEST MALL 8
8882-170 St. 444-1331

ABOUT A BOY PG
Coarse language.
DTS Digital.
Fri Mon-Thu 7:00 9:40
Sat-Sun 1:40 4:10 7:00 9:40

UNFAITHFUL 14A
Sexual content.
DTS Digital.
Fri Mon-Thu 7:10 9:50
Sat-Sun 1:30 4:30 7:10 9:50

MURDER BY NUMBERS 14A
DTS Digital.
Fri Mon-Thu 6:30 9:10
Sat-Sun 1:20 4:00 6:30 9:10

PANIC ROOM 14A
Gory violence.
DTS Digital.
Fri Mon-Thu 6:50 9:45
Sat-Sun 1:50 4:20 6:50 9:45

THE NEW GUY 14A
DTS Digital.
Fri Mon-Thu 7:20 9:20
Sat-Sun 1:00 3:00 5:00 7:20 9:20

ATANARJUAT, THE FAST RUNNER 14A
Sexual content.
DTS Digital. Subtitled.
Fri Mon-Thu 8:50
Sat-Sun 1:15 4:40 8:50

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout.
DTS Digital.
Fri Mon-Thu 8:40
Sat-Sun 1:10 4:50 8:40

A BEAUTIFUL MIND PG
Mature content.
DTS Digital.
Fri Mon-Thu 6:40 9:30
Sat-Sun 1:05 3:50 6:40 9:30

CLAREVIEW CINEMAS
4211-139 Ave. 472-7600

UNDERCOVER BROTHER PG
Coarse language.
DTS Digital.
No passes.
Daily 12:15 2:20 4:40 7:40 9:45

THE SUM OF ALL FEARS 14A
DTS Digital.
Daily 12:50 3:30 7:30 10:15

SPIRIT: STALLION OF THE CIMARRON G
DTS Digital.
Daily 12:20 2:30 4:30 6:40 8:45

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
DTS Digital.
No passes.
On 2 screens.
Daily 12:00 12:30 3:15 3:45 6:45 7:15 10:00 10:30

SPIDER-MAN PG
May frighten younger children.
DTS Digital.
On 2 screens.
Daily 12:10 3:10 4:10 6:30 7:00 9:20 9:50

ENOUGH 14A
DTS Digital.
Daily 1:00 3:40 7:10 9:40

INSOMNIA 14A
Coarse language. DTS Digital.
Daily 1:20 4:20 7:20 10:10

UNFAITHFUL 14A
Sexual content. DTS Digital.
Daily 1:30 4:00 6:50 9:30

THE NEW GUY 14A
DTS Digital. Daily 12:40

SOUTH EDMONTON COMMON
1525-99 St. 438-8585

UNDERCOVER BROTHER PG
Coarse language. DTS Digital. No passes.
Daily 12:30 3:00 5:40 8:00 10:20

SPIRIT: STALLION OF THE CIMARRON G
DTS Digital. On 2 screens.
Fri-Sun 11:50 12:50 2:10 3:10 4:20 5:20 6:30 7:20 9:15
Mon-Thu 12:50 2:10 3:10 4:20 5:20 6:30 7:20 9:15

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
No passes. On 2 screens.
THX Daily 12:00 1:00 3:15 4:15 6:45 7:30 10:00 10:45
DTS Digital. Fri-Sat 11:30 2:00 2:50 5:15 6:10 8:30 9:30
Sun 11:30 2:00 2:50 5:15 6:10 8:30 9:30
Mon-Thu 2:00 2:50 5:15 6:10 8:30 9:30

SPIDER-MAN PG
May frighten younger children
THX Daily 1:30 4:30 7:40 10:30
DTS Digital. On 2 screens
Fri-Sat 11:40 1:10 2:30 4:00 5:30 6:50 8:40 9:40
Sun 11:40 1:10 2:30 4:00 5:30 6:50 8:40 9:40
Mon-Thu 1:10 2:30 4:00 5:30 6:50 8:40 9:40

ENOUGH 14A
DTS Digital
Daily 1:20 4:10 7:10 9:50

INSOMNIA 14A
Coarse language
DTS Digital
On 2 screens
Daily 12:40 1:50 3:40 4:50 7:00 7:50 9:45 10:40

FUBAR 14A
Crude content, coarse language throughout.
DTS Digital.
Daily 1:15 3:20 5:45 8:10 10:15

ABOUT A BOY PG
Coarse language.
THX Daily 12:10 2:40 5:10 7:45 10:10

UNFAITHFUL 14A
Sexual content.
DTS Digital.
Daily 12:20 3:30 6:40 9:20

THE SCORPION KING 14A
DTS Digital.
Fri-Sat 11:15

THE NEW GUY 14A
DTS Digital.
Daily 8:45 10:50

WESTMALL 6 CINEMAS
8882-170 St. 444-1331

HIGH CRIMES 14A
Daily 2:00 4:30 7:00 9:30

MONSTERS, INC. G
Daily 1:15 3:15 5:15 7:15 9:15

WE WERE SOLDIERS 14A
Graphic war violence.
Daily 1:00 3:50 6:45 9:45

SHOWTIME PG
Coarse language.
Daily 1:30 4:00 7:30 10:00

THE TIME MACHINE PG
Frightening scenes, not suitable for younger children.
Daily 1:45 4:15 6:30 9:00

40 DAYS AND 40 NIGHTS 18A
Daily 2:15 4:45 7:45 10:10

VILLAGE TREE MALL CINEMAS
1 Gervais Rd. St. Albert 459-1848

THE SUM OF ALL FEARS 14A
Fri 7:00 9:45
Sat-Sun 1:30 4:15 7:00 9:45
Mon-Thu 7:00

ENOUGH 14A
Fri 7:15 9:45
Sat-Sun 1:15 4:15 7:15 9:45
Mon-Thu 7:15

ABOUT A BOY PG
Coarse language.
Fri 6:45 9:15
Sat-Sun 1:30 4:00 6:45 9:15
Mon-Thu 6:45

UNFAITHFUL 14A
Sexual content. Fri 7:00 9:30
Sat-Sun 1:00 4:00 7:00 9:30
Mon-Thu 7:00

THE NEW GUY 14A
Fri 7:30 10:00
Sat-Sun 2:00 4:45 7:30 10:00
Mon-Thu 7:30

DEUCES WILD 14A
Graphic violence, coarse language throughout.
Fri-Sun 9:00

CHANGING LANES 14A
Fri 7:15 9:30
Sat-Sun 2:00 4:30 7:15 9:30
Mon-Thu 7:15

MURDER BY NUMBERS 14A
Fri 6:45 9:15
Sat-Sun 1:15 3:45 6:45 9:15
Mon-Thu 6:45

THE SCORPION KING 14A
Fri 7:30 10:00
Sat-Sun 1:45 4:45 7:30 10:00
Mon-Thu 7:30

THE ROOKIE G
Fri 6:30 9:15
Sat-Sun 1:00 3:45 6:30 9:15
Mon-Thu 6:30

CLOCKSTOPPERS PG
Fri Mon-Thu 6:45
Sat-Sun 1:45 4:30 6:45

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 14A
Violent scenes throughout
Fri 7:45
Sat-Sun 3:00 7:45
Mon-Thu 6:30

A BEAUTIFUL MIND PG
Mature content
Fri-Sun 6:30 9:00
Mon-Thu 6:30

MONSTERS, INC. G
Sat-Sun 1:15 3:30

FAMOUS PLAYERS
GATEWAY 8
29 Ave. Calgary Trail. 438-6977

CHANGING LANES 14A
Fri Sat Sun 2:00 4:30 7:40 10:00
Mon Tue Wed Thu 7:40 10:00

DEUCES WILD 14A
Gory violence, coarse language.
Fri Sat Sun 1:50 4:15 6:55 9:20
Mon Tue Wed Thu 6:55 9:20

ICE AGE G
Fri Sat Sun 1:15 3:30 7:15 9:15
Mon Tue Wed Thu 7:15 9:15

MEN WITH BROOMS 14A
Coarse language
Fri Sat Sun 1:20 3:40 7:20 9:35
Mon Tue Wed Thu 7:20 9:35

MURDER BY NUMBERS 14A
Fri Sat Sun 1:40 4:10 7:10 9:50
Mon Tue Wed Thu 7:10 9:50

THE ROOKIE G
Fri Sat Sun 1:10 4:00 6:50 9:25
Mon Tue Wed Thu 6:50 9:25

THE SUM OF ALL FEARS 14A
Fri Sat Sun 1:00 1:30 3:50 4:20 7:00 7:30 9:45 10:15
Mon Tue Wed Thu 7:00 7:30 9:45 10:15

PARAMOUNT THEATRE
10233 Jasper Ave. 428-1307

THE SUM OF ALL FEARS 14A
Showtimes not available.

SILVERCITY WEST EDMONTON MALL
WEM, 8882-170 St. 444-2400

ENOUGH 14A
THX 1:50 4:50 7:50 10:50

HAUNTED CASTLE PG
IMAX 3D.
May frighten younger children.
11:40

INSOMNIA 14A
Coarse language
THX 1:40 4:30 7:35 10:35

SPIDER-MAN PG
May frighten younger children.
1:15 4:15 7:45 11:15
THX 12:15 12:45 3:15 3:45 6:45 7:15 10:15 10:45

SPIRIT: STALLION OF THE CIMARRON G
THX 11:50 12:40 2:10 3:40 4:45 7:05 9:40

STAR WARS: EPISODE II-ATTACK OF THE CLONES PG
No passes.
THX 11:30 12:00 12:30 3:00 3:30 4:00 6:30 7:00 7:30 10:00 10:30 11:00

THE SUM OF ALL FEARS 14A
THX 1:00 1:30 4:10 4:40 7:10 7:40 10:10 10:40

UNDERCOVER BROTHER PG
Coarse language
THX 12:50 3:20 7:20 10:20

WESTMOUNT CENTRE
111 Ave. Groat Rd. 455-8728

ABOUT A BOY PG
Coarse language
Fri Sat Sun Tue 1:20 3:40 7:20 9:40
Mon Wed Thu 7:20 9:40

INSOMNIA 14A
Coarse language
Fri Sat Sun Tue 1:10 3:50 6:50 9:30
Mon Wed Thu 6:50 9:30

SPIDER-MAN PG
May frighten younger children
Fri Sat Sun Tue 1:30 4:15 7:10 10:00
Mon Wed Thu 7:10 10:00

THE SUM OF ALL FEARS 14A
Fri Sat Sun Tue 1:00 4:00 7:00 9:50
Mon Wed Thu 7:00 9:50

IMOVIES 12
110 AVE. 50TH STREET 472-9173
CINEMA CITY 12
3633-99 STREET 463-540
SHOWING AT BOTH CINEMAS

BLADE 2 18A
Gory violence and gruesome scenes throughout.
Sat Sun 11:25
Daily 1:55 4:40 7:30 10:05
Midnight Fri Sat only 12:20

HIGH CRIMES 14A
Sat Sun 11:15
Daily 1:50 4:35 7:10 9:40
Midnight Fri Sat only 12:00

LIFE OR SOMETHING LIKE IT PG
Suggestive language.
Sat Sun 11:20
Daily 1:45 4:50 7:05 9:25
Midnight Fri Sat only 11:55

WE WERE SOLDIERS 14A
Graphic war scenes.
Sat Sun 10:40
Daily 1:20 4:05 6:55 9:45
Midnight Fri Sat only 12:25

MONSTERS, INC. G
Sat Sun 11:30
Daily 2:10 4:50 7:15 9:30
Midnight Fri Sat only 11:45

RESIDENT EVIL 18A
Sat Sun 11:35
Daily 2:15 4:55 7:20 9:35
Midnight Fri Sat only 11:50

GOSFORD PARK 14A
Sat Sun 10:45
Daily 1:30 4:15 7:00 9:50
Midnight Fri Sat only 12:30

SORORITY BOYS 18A
Daily 5:00 10:10
Midnight Fri Sat only 12:15

SHOWTIME PG
Coarse language
Sat Sun 11:45
Daily 2:05 4:45 7:45 10:00
Midnight Fri Sat only 12:10

I AM SAM PG
Coarse language.
Sat Sun 10:50
Daily 1:35 4:20 7:00 9:55
Midnight Fri Sat only 12:30

THE TIME MACHINE PG
Frightening scenes, not suitable for younger children.
Sat Sun 11:40
Daily 2:20 7:35
Midnight Fri Sat only 11:55

THE COUNT OF MONTE CRISTO PG
Violent scenes.
Showing at Movies 12 not Cinema City.
Sat Sun 11:00
Daily 1:40 4:25 7:05 9:55
Midnight Fri Sat only 12:25

HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Frightening scenes.
Sat Sun 10:40
Daily 1:25 4:25 7:25 10:15

FUBAR

Continued from page 43

Lawrence both give terrific performances; not only do they have the slightly slugged, half-drunk facial expressions and speech patterns of the classic Canadian banger down cold, but, more importantly, they refuse to condescend to these two guys, no matter how pathetic or dull-witted their behaviour becomes.

"We didn't want to make fun of

them or look down on them," Dowse says, and Spence agrees. "That's the reason we have the filmmaker within the film," Spence says. "He acts as the foil to the characters, so it's not so much the camera that is the middle ground between the bangers and the audience; it's the filmmaker, who has an upper-class, suburban background. He becomes the oddball—the bangers are parodying him. In a way, we're making fun of headbangers, I guess, but we're also making fun of artsy filmmakers—if not more."

"We like bangers," Lawrence says, passion suddenly surging through his voice. "We think they're wicked. If you had to make a choice between who you'd rather have in society, artsy filmmakers or bangers—I mean, who would you choose?"

FUBAR

Directed by Michael Dowse • Written by Michael Dowse, Paul Spence and David Lawrence • Starring Paul Spence, David Lawrence and Gordon Skilling • Opens Fri, May 31

Last Tango in London

A torrid sexual affair only makes everyone miserable in *Intimacy*

By PAUL MATWYCHUK

The publicity team in charge of marketing Patrice Chéreau's melodrama *Intimacy* must have gotten pretty excited when they got their first glimpse of the finished film, which begins with several remarkably raw, explicit, urgent sex scenes between the two stars, Mark Rylance and Kerry Fox. I'm sure they must have been completely dismayed, however, by the direction Chéreau decides to take this sexed-up storyline (based on a novel and some short stories by Hanif Kureishi, of *My Beautiful Laundrette* fame)—*Intimacy* is ultimately a desperate, painful film that's likely to leave audiences feeling depressed and pummeled instead of turned-on. Maybe that's why it went straight to video in most markets, including Edmonton.

The film has been called a cross between *Last Tango in Paris* and *East-enders*, and I can't improve upon that description. Rylance plays Jay, a bar manager who impulsively walked out on his wife and two sons and now has taken up residence in a

in which Jay tiptoes into his bathroom the night he leaves his family, and masturbates one last time while inhaling the scent from a pair of his wife's panties.

A fine Rylance

It's Rylance's taut, nervy presence that gives *Intimacy*'s somewhat diffuse screenplay most of its momentum. Unsatisfied with his purely sexual relationship with Claire, Jay begins following her around town, eventually discovering that not only is she an actress (currently starring as the sexually timid Laura Wingfield in a downscale production of *The Glass Menagerie*), but she's married and has a devoted son of her own. But rather than back off, Jay still

up a friendship with her husband Andy (Mike Leavelle, a regular Timothy

Spall). Perhaps out of a desire to poke a hole in Andy's cheerful, complacent demeanour, perhaps out of an urge to make Claire as unhappy as he is, perhaps out of some inexplicable self-destructive streak of his own, Jay impulsively starts dropping hints to Andy that he has a standing appointment to screw his wife at least once every week.

Rylance, with his lean, wiry body, shifty, sideways-looking eyes, and a shady-looking scar dividing his left eyebrow, always suggests a guy on the verge of blowing up—and yet, when he's talking with his sons or having anxious pre- and post-coital conversations with Claire, there's enough vulnerability in the way he stands and listens to what people are telling him that you can see why Claire or his ex-wife would be so attracted to him. And Rylance's scenes with Spall are absolutely terrific, especially a long, elliptical conversation around a snooker table, as Spall gradually realizes that Rylance is far from the straightforward mate as he initially took him for.

The film's pacing is a little poky, and Chéreau fritters away too much time on side characters like the drug-addict friend Jay reluctantly allows to move in with him and a middle-aged actress friend of Claire's (played by Marianne Faithfull). Still, it's interesting to compare *Intimacy* to the similarly-themed *Unfaithful*; whereas *Unfaithful* treats its sex and violence in as crowd-pleasing a manner as possible, *Intimacy* leaves the audience with nothing but jagged, unresolved emotions and ravaged lives.

Intimacy

Directed by Patrice Chéreau • Written by Patrice Chéreau and Anne-Louise Trividic • Starring Mark Rylance, Kerry Fox and Timothy Spall • Now on video

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Rhapsody for Blue

The *Blue Orphan* is more beautiful and delicate than any butterfly

By PAUL MATWYCHUK

We've all heard how a butterfly flapping its wings can supposedly cause a thunderstorm halfway across the world, but Jonathan Christenson and Joey Tremblay's rapturous new musical *The Blue Orphan* actually gives you a detailed explanation as to how a thing is possible. The story takes place in Crooked Creek, a once-thriving manufacturing town whose landscape is dominated by the smokestacks of its bankrupt paper mill; the city seems to exist partly in the American Midwest of the early 20th century and partly within the imagination of Jonah (Michael Cholar Jr.), a young man newly liberated from the town orphanage who now wanders through the streets, suitcase in hand, inventing elaborate stories and songs about the various strangers he passes.

High up in the window of a solitary mansion, for instance, we see the spinsterish Henrietta (Julianna Barclay), who as a young woman once took a trip to Brazil and had two life-changing encounters: one with the ultra-rare blue orphan, the only butterfly in the world able to sing, and the other with an elderly Russian playboy who has decorated the walls of his palatial home with hundreds of framed, mounted butterflies. This one small incident echoes throughout the lives of everyone else in the play.

Those figures include Hortense (Beth Graham), a cheerful waif who sells blue paper butterflies for a living and nurses a crush on Harold (Kevin Corey), a hermit-like orphan and butterfly fancier who sits alone in his room, day after day, afraid of accidentally setting in motion a chain of events that will destroy the world. There's Jim Tibue (Christenson), a lonely Scandinavian street vendor who's such a downtrodden drudge he makes Charlie Chaplin's Tramp seem like Sammy Glick in comparison. And there's Ormond (Tremblay) a scarred and deformed "brute" tormented by painful mem-

ories of Papillon, the beautiful singer he once loved deeply, only to violate that love as a result of his foolish, greedy ambition.

Barefoot Claire with cheeks of Siân

There are more characters where those came from, but Christenson and Tremblay's layered script weaves a complicated series of relationships

waltz for Jim Tibue.

It all takes place within a fairytale space that's yet another triumph for Catalyst Theatre's phenomenal production designer Bretta Gerecke (working here with prop designer Trevor Furmanek). The set is decorated with a series of long, gauzy swatches of white fabric suspended from the ceiling, through which the characters thread their way, frequently carrying paper lanterns or suitcases and brown paper parcels that glow mysteriously from the inside like the mysterious box in *Kiss Me Deadly*. The costumes are absolutely breathtaking, like storybook illustrations come to life—I especially liked the plush velvet habit (complete with ruby-studded crucifix) that Harvey Anderson wears as the nun Sister Parnell and the dress Beth Graham sports as the youthful Henrietta, which hides and constricts her thin body so completely you know instantly that the character is still a virgin.

The sweetest Tibue

If there's a flaw in *The Blue Orphan*, it's that—even though one of its themes is the secret interconnectedness that supposedly unites humanity—there are very few scenes where you get to see characters actually interact; the connections mostly exist inside Jonah's head. Perhaps that's why it feels as though the emotional centre of the play is in the scenes where Hortense befriends Jim and generously treats him to supper: here you

can actually see two strangers meeting randomly but bonding as though they've known each other all their lives. Watching a character as resolutely plucky as Hortense (she's fond of chirping things like "Ho-de-hol, hol-de-hay!" whenever she's feeling particularly happy) interact with one as utterly pathetic as Jim ought to be so sickly-sweet as to become unbearable—and yet I think Christenson and Graham make these scenes work beautifully. The two performers break through their stark makeup and dialogue with the sheer force of their love for these characters and their belief in the beauty—however arch or stylized or italicized its presentation may be—of what their moments together represent.

between almost all of them—the only exception being Siân Williams's Barefoot Claire, a feisty, frequently bullied outsider who dreams of turning into a butterfly herself, and who, significantly, is the only character who actually leaves Crooked Creek

at the end of the play. In a similar way, Christenson's lovely, shimmering musical score (which reminded me a little of the work of film composer Thomas Newman) ties together the entire show, underscoring nearly every scene and frequently bursting into full-fledged songs—a ragtime love song for Hortense, an operatic tale of betrayal and lust for Ormond, a mournful, fragile little



Photo: William G. ... on *The Blue Orphan*

Cabaret vote-tear

Classic musical nabs 10 nominations at 2001/2 Sterling Awards

By PAUL MATWYCHUK

The Citadel Theatre's sensational, extroverted production of the classic Kander and Ebb musical *Cabaret* dominated the nominations for the 2001/2002 Elizabeth Sterling Haynes Awards honouring excellence in Edmonton theatre. The list of nominees was revealed at a packed and bustling press conference last Monday afternoon at the Next Act Pub, and by the time actress (and, as it turned out, a Sterling nominee herself for her work in *Free Will*) Jan Alexandra Smith and city councillor Michael Phair were finished reading it out, *Cabaret* had been cited 10 times—including nods for outstanding actor (John Ulliyatt), actress (Pamela Gordon), supporting actress (Elizabeth Stepkowski), director (Bob Baker) and set design (Bretta Gerecke).

In sharp contrast to the more egalitarian distribution of last year's Sterling nominations, this year the Citadel was nominated 22 times in all—three times as many as their nearest competitor, Workshop West, with seven, and one more than the 21 nominations the official Sterling press release claims they got. The Citadel production of *Hamlet* garnered six nominations, including one for outstanding production of a play (although, surprisingly, none for director Tom Wood or star David Storch), with their remaining five nods distributed among *The Drawer Boy*, *The Beauty Queen of Leenane*, *Who Has Seen the Wind* and *Present Laughter*. (I should probably also disclose at some point here that I was a member of the mainstage Sterling jury.)

Other than *Hamlet*, the other three nominees for outstanding play all dealt with combative, frequently funny relationships between characters belonging to very different generations: *The Drawer Boy* (about a young actor gathering material for a play while living with two older farmers), *For the Pleasure of Seeing Her Again* (Michel Tremblay's lovely, moving and hilarious tribute to his mother) and *Mesa* (Doug Curtis's tale of a young writer and his nonagenarian grandfather-in-law taking a road trip from Alberta to Nevada).

The Brown derby

Meanwhile, Ken Brown's lively Fringe adaptation of Charles Dickens's *The Old Curiosity Shop* pulled off a major Sterling coup by emerging as (along with *Hamlet*) the second-most-nominated show of the year with six nominations. That's a remarkable feat, considering that there are only five Fringe categories in all. (Michele Brown and Celina Stachow were both nominated as outstanding Fringe actresses.) Ken Brown, who was nomi-

nated for writing and directing the show, garnered a third nomination in the main-season category of outstanding new play for his nostalgic one-man show *The Garneau Kid*.

Other multiple nominees included: Jeff Haslam (outstanding lead actor for *The Odd Couple* and outstanding Fringe new work and Fringe actor for *Citizen Plate*), Chris Wynters and Jeff Smook (for the score and musical direction of *Leave It to Jane's Red Lips*), Bretta Gerecke (for the sets and lighting of *Cabaret*) and Coralie Cairns (nominated both as best lead actress in *Honour* and best supporting actress in *The Weir*, both for Shadow Theatre). Cairns was both pleased and a little embarrassed by the double-dose of praise—"I just poured my heart and soul into *Hon-*

our," she said afterward. "And it was such a surprise to be nominated for

the *The Weir*, which was such a small, strange show, you never know if people will remember it." But she was much more eager to praise her *Dear Liar* co-star John Sproule, a nominee for outstanding Fringe actor for his portrayal of George Bernard Shaw. "It was like you got to spend an hour

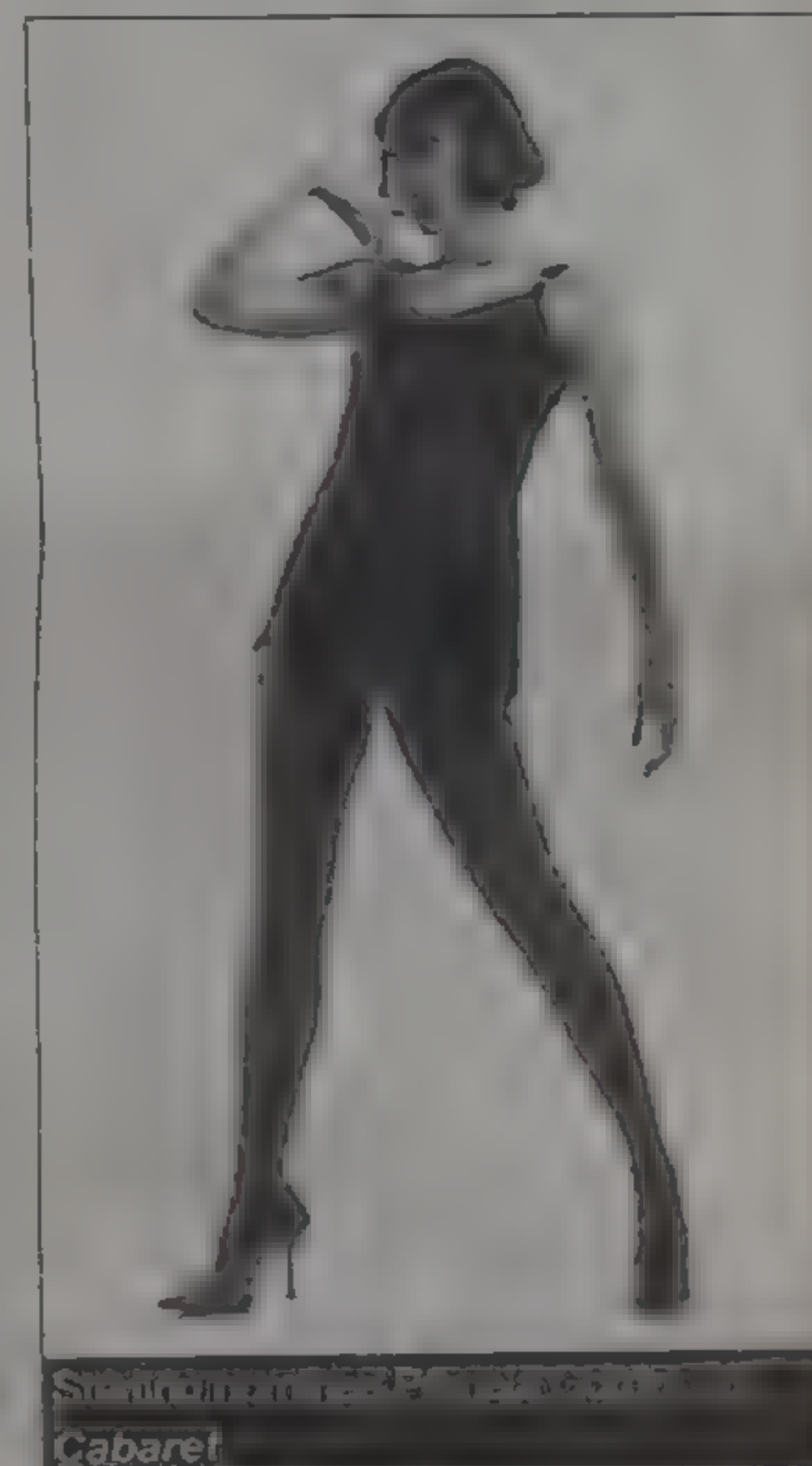


Photo: ... on *Cabaret*

and a half with the man behind the writer," she said. "You got to see the despair, how he felt about the death of his mother.... It was fascinating."

As for myself, here are some of the nominations that made me the happiest—other than my own nomination for outstanding Fringe new work for my play *President Matwychuk*, which I honestly was not expecting at all. (Thank you, Fringe jury!) I was extremely pleased to see Kevin Sutley get a nod for outstanding director for his careful, meticulous work on Kill Your Television's *R&J*; Sutley beautifully maintained the very precarious balance between the two realities of that show—the story of Romeo and Juliet, and the four repressed young boys acting it out. And I was equally happy to see David Fraser recognized for *Rice*, which boasted one of the most innovative and unusual set designs I've

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SEE PAGE 51

All God's children got festivals

...and a particularly eclectic one continues in St. Albert this weekend

By JAMES ELFORD

While the world of children's entertainment tends to be dominated by television and the steady diet of mindless seizure-inducing Japanese cartoons that inhabit it, the 21st Northern Alberta International Children's Festival wants to serve up an alternative. The festival attempts to provide kids with the opportunity to feed their imaginations and experience the arts in a way that the passive process of cable TV ingestion can't replicate.

The five-day annual festival is a whirlwind of entertainment and art that will blow into St. Albert and leave a trail of enlivened minds in its wake. It brings children together with a wide variety of artistic mediums, performers and cultures with the goal of providing a unique experience for young children that can be the basis for future personal growth. "Kids are so creative," insists the festival's public relations director Troy Funk, "and this gives them a whole new experience to draw from and to go and play with on their own."

While the festival features some traditional live children's fare, it isn't restricted to clowns and Fred Penner



(although the veteran entertainer and his beard will be there). There are many innovative and creative acts that cross both national and artistic boundaries, including Manding Jata, a wildly physical perform-

[preview] **children's**

ance that examines the culture of the Mande people of Africa, and Stories of Faces from Switzerland, in which rolls of recycled newspaper are transformed into characters on

stage and woven into the story.

There will also be a number of site activities, such as a papermaking tent, that will allow children to amuse themselves with pastimes that explore art in the kinetic and tactile way that many adults have forgotten how to enjoy.

The harper image

One act that's sure to draw a great deal of attention has the grandiose vision of turning the Performing Art centre into a giant music instrument known as the Earth Harp. After attaching wires to the top of the building and running them through a giant tuning box, both performers and members of the public will have an opportunity to play "the world's largest stringed instrument." The scheme is the brainchild of a group called Mass Ensemble, which uses an intriguing blend of structure and sound to mix performance and dance with sculpture and music. Explaining the concepts behind the Earth Harp and the other large instruments they play, company founder Bill Close explains that, at its root, the group works from the idea that architecture is frozen music. "We're taking that frozen music," he says, "and making music with it. The music then becomes liquid architecture."

However, the group is not only about epic setpieces; they'll also present workshops on instrument creation as well as do some live performances. Their performances draw together a diverse group of artists, including a classical cellist and an aerial performer (who plays instru-

ments in the air), and create a dynamic live show that captivates a number of the senses. "We present a wonderful message for children," Close says, "because it is a time in their lives where they need to know anything is possible."

Morgan recital

Also appearing at the festival is Morgan's Journey, a theatre-based show that draws the audience onstage and makes them a part of the act by asking them to provide guidance and advice to the main character, a clown named Morgan, as he learns about life onstage after being born out of a cloth bag. "Children lead him through it, and in fact become teachers," explains Robert Morgan, who wrote the show and plays the title character. "There are some very complex ideas that have been distilled to a simple image. There is a difference between simple and simplistic, and there is nothing simplistic about Morgan's Journey."

While it may seem hard to drag the children away from their beloved radiation box, the festival hopes to be able to entice people to come out and experience something new. "It's all about the experience," insists Funk, "and being able to come out and experience it broadens their creativity. The earlier you introduce the children to the arts, the more likely they are to be interested in them in the future." ☺

Northern Alberta International Children's Festival
Various locations, St. Albert • To June 1

The Blue Orphan

Continued from previous page

That same conviction and energy shines through the entire production. With the deliberate rhythms of their dialogue and the carefully choreographed performance style they demand from their actors, Christenson and Tremblay run the risk of creating shows so unspontaneous as to seem dead on their feet—each actor pinned onstage like so many anti-

septically preserved blue orphans (It's odd that artists who leave so little to chance have created a show inspired by their fascination with chaos theory.) But *The Blue Orphan* is so lavishly imagined, so lovingly mounted and so vibrantly acted that it hums with life and beauty. It's like a butterfly with the ability to sing. ☺

The Blue Orphan
Catalyst Theatre •
To June 2 • 431-1750

Win The Corb Lund Band's new CD Five Dollar Bill. On Friday, May 31 between 9 am and 5 pm be the first person to come down to CJSR in the basement of the Student's Union building with any CJSR merchandise (canon ball cap etc.) and this ad and you win the CD.



CJSR volunteers and staff can't play.

www.cjsr.com



Also Showing

Fabrications: Gillian Collyer, Janet Morton, Zoe Williams

Holly Newman: nesting

Resolutions: A Stitch in Time organized and circulated by The American Craft Museum
sponsored by

Fabrications sponsored by
nesting sponsored by
2 SIR WINSTON CHURCHILL SQUARE
780.422.6223 www.edmontonartgallery.com

Sterlings

Continued from page 49

Since I started reviewing plays for this paper—a set of three rice-paper boxes out of which emerged each of the show's three individual plays, and a central performing area covered in several hundred pounds of rice.

Other nominees that especially pleased me included Valerie Ann Pearson's funny, unaffected performance in *For the Pleasure of Seeing Her Again*; David Fox's absolutely remarkable and focussed turn as the brain-damaged farmer in *The Drawer Boy*; Del Surjik's painterly lighting design for Northern Light Theatre's *Blood Ranges*; Ron Pederson's dazzling work as the comic relief in *The Beauty Queen of Leenane* and the multiple nominations for José Teodoro's eerie, usually stunning Fringe show *Slowly an Exchange Is Taking Place*—easily the most provocative, unconventional show I saw at last year's Fringe.

Present is absent

As much as I liked David Fox's performance, though, I was a little disappointed to see *The Drawer Boy* nominated for outstanding production. It's not that I didn't think the show was absolutely terrific; it's just that I felt it was essentially a Toronto import, not a show that represents the best in Edmonton theatre." Speaking of the Citadel, I thought that *Present Laughter* deserved to get more nominations—especially for Lorne Kennedy's work as the egotistical, Cow-

ard-ly megastar Garry Essendine. And in the Fringe categories, I was very surprised by the absence of nominations for Chris Craddock's sensational one-man show *Moving Along* and Ribbit Productions' smash hit *Be a Man*.

At least Craddock got a nomination for outstanding new play for another monologue he debuted last year, the bawdy Andrea House vehicle *Porn Star*. "It's always a cool little honour," Craddock said, likely voicing the sentiments of all the nominees. "It means somebody out there is paying attention to your work and enjoying it, and I'm tickled to be nominated."

The Sterling ceremony will take place Monday, June 17 at the Mayfield Inn. Here's a rundown of the nominees in the major categories:

OUTSTANDING PLAY: *The Drawer Boy*; *For the Pleasure of Seeing Her Again*; *Hamlet*; *Mesa*

OUTSTANDING MUSICAL: *Cabaret*; *Floyd Collins*; *Red Lips*; *Tent Meeting*

OUTSTANDING NEW PLAY: *Apple* by Vern Thiessen; *Eros and the Itchy Ant* by Stewart Lemoine; *The Garneau Kid* by Ken Brown; *Porn Star* by Chris Craddock

OUTSTANDING DIRECTOR: Bob Baker, *Cabaret*; Ron Jenkins, *Mesa*; David Storch, *The Beauty Queen of Leenane*; Kevin Sutley, *R&J*

OUTSTANDING LEAD ACTOR: David Fox, *The Drawer Boy*; Jeff Haslam, *The Odd Couple*; Glenn Nelson, *The Odd Couple*; John Ulyatt, *Cabaret*; Ashley Wright, *Mesa*

OUTSTANDING LEAD ACTRESS: Coralie Cairns, *Honour*; Pamela Gordon, *Cabaret*; Valerie

Ann Pearson, *For the Pleasure of Seeing Her Again*; Jan Alexandra Smith, *As You Like It*

OUTSTANDING SUPPORTING ACTOR: Kevin Corey, *R&J*; John Kirkpatrick, *As You Like It*; David McNally, *The Weir*; Ron Pederson, *The Beauty Queen of Leenane*; Larry Yachimec, *Hamlet*

OUTSTANDING SUPPORTING ACTRESS: Coralie Cairns, *The Weir*; Maralyn Ryan, *Hamlet*; Elizabeth Stepkowski, *Cabaret*; Davina Stewart, *The Odd Couple*; Daniela Vlaskalic, *Apple*

OUTSTANDING FRINGE PRODUCTION: *Citizen Plate*; *Das Barbecü*; *The Old Curiosity Shop*; *Slowly an Exchange Is Taking Place*

OUTSTANDING FRINGE ACTOR: Jeff Haslam, *Citizen Plate*; Garrett Ross, *The Old Curiosity Shop*; John Sproule, *Dear Liar*; George Szilagyi, *Slowly an Exchange Is Taking Place*

OUTSTANDING FRINGE ACTRESS: Michele Brown, *The Old Curiosity Shop*; Andrea House, *Between Yourself and Me*; Mary-Pat Schlosser, *Returned to Sender*; Celina Stachow, *The Old Curiosity Shop*

OUTSTANDING FRINGE NEW WORK: *Citizen Plate* by Jeff Haslam; *The Old Curiosity Shop* by Ken Brown; *President Matwychuk* by Paul Matwychuk; *Slowly an Exchange Is Taking Place* by José Teodoro (And can I just say how proud I am that two regular *Vue Weekly* contributors—myself and José Teodoro—are nominated in this category? I'll have to check the *Vue* bylaws, however, to see whether, if José wins, he automatically replaces me as editor.) ☺

ARTS WEEKLY

or a FREE listing, fax 426-2889 or email listings@vue.ab.ca.

Deadline is 3pm Friday.

ART GALLERIES

Also see What's Happening Downtown on page 53.

AGNES BUGERA GALLERY 12310 Jasper Ave., 482-2854. **LANDSCAPE INTO PAINT:** Exhibition of abstract landscape paintings by senior Edmonton artist Hendrik Bres. June 1-19. Opening reception June 7, 7-8:30pm. Artists in attendance.

BEARCLAW GALLERY 10403-124 St., 432-1204. **SPRING THAW:** New works by Anne Cardinal-Schubert.

CENTRE D'ARTS VISUELS DE L'ALBERTA 3, 8627 Rue Marie-Anne-Gaboury 91 St., 51-3427. **SPRING GATHERING OF ART:** Joseph (acrylics, oils, inks); Marie-Joelle Driard (watercolours); Sylvia Grist (collages); David Elzile (woodcrafts). June 7-19. Opening reception June 7, 7-8:30pm. Artists in attendance.

CHRISTL BERGSTROM'S RED GALLERY and **STUDIO** 9621 Whyte Ave., 439-8210. Open Mon-Fri 11am-5pm; Sat by appointment. **NAKED STORIES—ART AS NARRATIVE:** Recent oil paintings of nudes, portraits and still lifes. Explores personal storytelling within historical art influences. Through the summer.

DOUGLAS UDELL GALLERY 10332-124 Ave., 488-4445. Works by gallery artists featuring: Caio Fonseca, Tony Schermarn, David Nauberger, Les Thomas, Antonio Murado. Until June 1.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. **SURFACE DWELLERS:** A group exhibition of quilts by Surface Dwellers. Until May 31. **LANDSCAPES:** Photographs by Chris Stroemich. June 1-28. Opening reception SAT, June 1, 2-3pm.

EXTENSION CENTRE GALLERY Second floor, University Extension Centre, 8303-112 Ave., 492-3034. Open Mon-Fri 8am-4pm. **MEMORY/SUITE II:** Paintings and drawings by Linda Malkinson exhibition. Until June 26. Opening reception June 8, 10am-4pm. Artist in attendance.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **TESTING THE DEPTHS:** Senior printmaking exhibition. Until June 16. Opening reception THU, May 30, 7-10pm. **RECENT PAINTINGS ROBERT NICHOLS:** Until June 16. Opening reception THU, May 30, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. Open Thu-Fri 10am-9pm; Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (otters, bears, humans, inukshuk) by D. Inukpuk. West coast Indian jewellery rings and bracelets by G. Henry. Until June 30.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. **ICONOGRAPHY:** Paintings by Florin Vlad. Painting demonstrations. Until May 31. **FRAUDULENT SLIPS:** Acrylic and ink on paper by Richard Smolinski. June 3-29.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. **BEYOND THE RED BRICK SCHOOL: A GALLERY ALBUM.** Bradley Keys, prairie story with pottery. Until June 17.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **COMING TO WRITING OR THE SILVER DRAWINGS:** Mary Kavanagh (Lethbridge) presents her collection, manipulation, presentation of silver objects. Until June 15.

FRONT ROOM: FRONT ROOM SCULPTURE. New works by North Edmonton Sculpture Workshop artists Ryan McCourt, Mark Bellows, Andrew French. Until June 15.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. A unique show by an unknown artist. Until June 6.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours, serigraphs and prints of historical sites by the late George Weber. New works by Glenda Beaver, oils by Mary pemberton, pottery by local potters. Until June 30. **11817-80 St.** Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Oils and prints by Wendy Risdale. Serigraphs by Meredith Evans, Illingworth Kerr, Armand

Valle and Elkie Sommers. Pottery by Noburo Kubo. Until June 30.

MC MULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **THEN AND NOW:** Exhibit of quilts highlighting early pieces alongside recent work by some well-known Canadian quilters. Until June 16.

NEXTFEST 2002 453-2440. Presented by Theatre Network. **INTEGRATION: PILATES AND OPEN SPACE INC.,** 2nd FL., 10565-114 St. **UNFOLDINGS.** **THE ROXY THEATRE LOBBY,** 10705-124 St. Paintings by Aleese Nessler. **COL MUSTARD'S,** 12321-107 Ave. Works by Francis A. Willey. **CONRAD'S SUGARBOWL,** 10724-124 St. Works by Sarah Cooke and Nicole Piotrkowski. **LISTEN RECORDS AND CDS,** 10649-124 St. Works by Mateusz Odobny, Matt Ryan. May 30-June 9.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **HIGH ENERGY:** St. Albert High Schools. Until June 1. **HAVEN:** Angela Grootelaar, Elizabeth Verhagen, Dixie Orris, Adeline Rockett, Joanna Moore. June 5-29. Opening reception WED, June 12, 7-9pm.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Open Tue-Sat 10am-5pm. **New works by Sharon Delblanc, Vladimir Horik, Katerina Mertikas, Jacqueline Stehelin and Jack Reid.** Until June 4. **HERE AND THERE:** Solo exhibition of landscape paintings by Doris McCarthy. Opening reception SAT, June 8, 1-4pm. Artist in attendance.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEW ASPECTS:** Oil paintings, watercolours and mixed-media

SEE NEXT PAGE

ROCKIE HOROSCOPE

BY ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Rams who are vested in film, music and deep-sea diving might enjoy a measure of success when the sun in your money house trines Neptune in your career midheaven. One of your dreams is about to pay off. Home and hearth are guaranteed sources of satisfaction, although it's fairly certain you're going to spend more than you intend. When generous Venus and Jupiter get together, there are no limits to the good times and the live-and-let-live attitude that accompanies them. Open house at your place

♉ TAURUS (Apr 20-May 20): Bulls born in April who share the Rams' good fortune should also read for Aries. Those born in May might feel happy for no other reason than their Venus ruler is meeting with expansive, enthusiastic Jupiter. Where the sign of Cancer falls in your natal chart is where you'll grow emotionally and prosper financially for the next 15 months. For folks with Taurus rising, the annual merger occurs either in your house of assets and values or communication, neighbours and siblings

♊ GEMINI (May 21-June 20): Gemini might not be sure why the future looks so rosy. Is there a fairy godparent who's looking out for you? Confidence and con artists abound while the sun finds favour with illusory Neptune this weekend. Taurus born near the Cancer cusp may feel uprooted by Uranus's change of direction. If so, are you to regain your footing and don't proceed until well after your Mercury ruler turns direct on the 8th. Celebrating a birthday this week? Get rid of the baggage slowing you down

♋ CANCER (June 21-July 22): Moon Children born close to the Gemini cusp could be rockin' and reelin' from macho Mars's entrance into your sign. That's because on Tuesday the fiery planet activated Cancer, the degree of the power total solar eclipse last June. Crabs born around July 8 are being blessed by the annual marriage of Venus and lucky Jupiter. Make the most of this extremely fortunate conjunction, for you won't be as fabulously wonderful and beloved as you are now. Just weather it

♌ LEO (July 23-Aug 22): Pretty fantasies and ugly reality carry equal weight this week. As your sun ruler supports visionary Neptune, what you wish for in a relationship or what you picture yourself working at can take shape before your very eyes. Concurrently, while the sun opposes Pluto in your house of pleasure and entertainment, you could nail what or who is dragging you down and let go of that negative influence. The opposition replicates a full moon; it brings an unpleasant matter to a head and, like a pimple, obsesses you until it's popped.

♍ VIRGO (Aug 23-Sept 22): Unpredictable Uranus flipping in the area governing job descriptions and working out might make a difference in your daily routine, but chances are the five-month retrogression will affect your generation more than it'll impact upon your personal life. What could have a major effect on your career and domestic scene is the annual opposition between the Gemini sun in your midheaven and powerful Pluto pushing for a major improvement at the house or within the family circle. Plumbing problems?

♎ LIBRA (Sept 23-Oct 22): Could too much of a good thing motivate you as much as having too little? You'll get a chance to check this out while your magnet ruler and generous Jupiter merge in your Cancer midheaven. The annual conjunction by itself is a stroke of good luck, no matter what sign it falls in. But when the planets of good fortune meet at the top of your chart, your career could take off and the name can glitter like gold. Will you be able to live up to all this good press? How hard is lovable (and lazy) Libra try?

♏ SCORPIO (Oct 23-Nov 21): You have a fair idea of what to expect from the sun's opposition to your Pluto co-ruler next Thursday. The action will follow or confirm what happened when Saturn opposed Pluto last weekend. It'll probably be a matter of the end of a trend that started this time last year. Balance the intense feelings by appreciating the benefits, e.g., protection and better prospects, you're getting from the fortunate marriage of Venus and Jupiter in Cancer, a simpatico water sign

♐ SAGITTARIUS (Nov 22-Dec 21): Once more into the breach. It can feel like you're engaged in a battle of wits, with occasional tests of courage and patience thrown in. Get through the challenging face-off between the Gemini sun and regenerative Pluto in your sign next Thursday without relinquishing too much personal power and you'll be in good shape to withstand what the solar eclipse on the 10th brings. Meanwhile don't let the happy marriage of loving Venus and your Jupiter ruler on Monday slip by unnoticed. Celebrate something precious to you

♑ CAPRICORN (Dec 22-Jan 20): A fairly unusual financial matter or your latest electronic device could become, if not a problem, then a bigger deal than anyone expected. Quirky Uranus in your money house changes the direction on Sunday. Luckily you'll have access to other people's resources as well as their generous spirit, thanks to the Venus-Jupiter merger in your Cancerian marriage house. If you're buying lottery tickets, take a partner. You don't want to go it alone when the Force is obviously not with you

♒ AQUARIUS (Jan 21-Feb 18): We assume you would be aware of your ruling planet's change of motion on Sunday. But even an attentive Aquarius could be oblivious since your focus is rarely turned that far inward, which is what retrograde periods are basically about—review, reassess, remember. So while the next five months pass blithely by, all you really have to do is make sure you get tickets for the shows you simply must attend. This way you can bond with fellow members of your generation and whoever else shares this communal, intrinsically Aquarian experience

♓ PISCES (Feb 19-Mar 19): Fish gotta swim, birds gotta fly and Crabs gotta scurry off to their home sweet homes. You might feel the same way once you realize that the goodies being offered by the gracious and generous Venus-Jupiter conjunction in Cancer can make you feel quite content. After darting this way and that to avoid further repercussions from the onslaught of Gemini planetary aspects—the questioning is almost over—Fish deserve to rest in peace and relish their pleasure. ☺

ARTS WEEKLY

Continued from previous page

works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glass-works, sculptures and ceramics by various artists.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. *SOJOURN*: Recent paintings by Brent R. Laycock. Until May 30.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. *SENSI-BILIA*: Oil paintings by Ontario artist Linda

O'Neill. Until June 6.

WEST END GALLERY 12308 Jasper Ave., 488-4892. A retrospective exhibition of etchings by David Blackwood. Until June 7.

DANCE

Also see What's Happening Downtown on page 53.

JOHN L. HAAR THEATRE 10045-156 St., 420-1757. FRI 7 (8pm): *Essence of Dance*: Presented by Edmonton Contemporary Dancers (jazz and modern dance). Guest performances: Edmonton Festival Ballet, Orchestre Modern Dance. TIX \$12 @ TIX on the Square @ door.

NEXTFEST 2002 Integration, 2nd Fl., 10565-114 St., 453-2440. Presented by

Theatre Network. •*Porchclimber* by Amber Borotsik. June 6, 8-9. •*Four X Four*. June 6-7, 9. TIX \$7, \$12 day pass; \$27 festival pass.

THEATRE

Also see What's Happening Downtown on page 53.

THE BLUE ORPHAN Catalyst Theatre, 8529-103 St., 431-1750, 420-1757. Musical epic. By Jonathan Chrstenson and Joey Tremblay. Stories of romance, adventure, hidden hopes, broken dreams, and of tragic loss and loneliness. TIX \$22.40 and \$17.05. May 26, June 2, 9pm, 2pm \$22.40 and \$17.05. Group rates available for parties of ten or more. Tickets @ Catalyst, TIX on the Square. Until June 2.

DIE-NASTY Varscona Theatre, 10329-83

Ave., 433-3399. Edmonton's long-running, live improvised soap opera. Every Mon, 8pm.

EVITA Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Lyrics by Tim Rice, music by Andrew Lloyd Webber. The story of Argentina's First Lady, Eva Peron. Until June 23. TIX from \$35.

FABRIC OF DREAMS Victoria School, East Wing, 10210-108 Ave., 426-3010. Multi-disciplinary, installation performance work. May 30-31. TIX \$5 adult, \$3 youth/senior.

GOLD DIGGER Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. By Tom Edwards. God-fearin' gold dust widow Reba Calhoun almost loses her only son while trying to pan for gold. Until Aug. 3. TIX starts at \$32.95.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through spring. TIX \$3.

QUEER LISTINGS

AGAPE Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

CONVOCATION HALL U of A Campus, 420-1757. SAT 1: Our Vocal Decade: Presented by Edmonton Vocal Minority. Past conductors, singers and guest artists return to help EVM celebrate. TIX @ TIX on the Square.

DIGNITY EDMONTON 482-6845. Support community for lesbian Catholics and friends.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/-livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non-denominational.

POLICE LIAISON COMMITTEE 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

SPECIAL EVENTS

ANTIQUES AND COLLECTIBLES SHOW Centennial arena, 5300-52 St., Stony Plain, 963-2777, 908-5790. SAT 1-SUN 2 (9am-5pm): Featuring furniture, depression glass, tools, toys and more. TIX \$3 ea. Children 12 and under free.

LA CITÉ FRANCOPHONE 8627-91 St., 465-6379, 436-8919. SAT 8 (6pm): African Dinner and Dance. Afro-Latin music w/ DJ Kizima Cesar. TIX \$15 adult, \$10 youth (12-18).

EDMONTON GHOST TOURS Meet in front of the rescuer statue, next to the Waterdale Playhouse, 10322-83rd Ave., 469-3187, www.edmontonghosttours.com. •Every MON, TUE, WED, THU 9pm. Ghost tours through Old Strathcona. (No tours during Fringe Festival.) TIX \$5 ea (tour lasts for 1 hour). June 10-Aug. 29.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-8040. Now open. Featuring leisure, dinner and brunch cruises. Live entertainment during Fri and Sat evening dinners and midnight cruises.

HIGHLAND'S GOLF AND COUNTRY CLUB 426-4811. MON 3: Citadel Theatre's Ninth Annual Golf Classic. \$175/golfer. Proceeds to the Citadel Theatre. Pre-register.

KINGSWAY GARDEN MALL Sears. SUN 2

LIVE ON SATURDAY NIGHT Jubilation Dinner Theatre, Upper Level, Phase III. V.I. 484-2424. Our send-up of the late night comedy show. Until Jul. 11.

NEXTFEST 2002 The Roxy, 10708-124 St. 453-2440. Presented by Theatre Network. The Syncrude NeXt Generation Arts Festival. Theatre, dance, music, comedy performances as well as film, digital video art and visual arts. May 30-June 10.

ODDITY Armoury Dance Lounge, 10310-85 Ave., 702-1800, 405-1838. Presented by Full Moon Entertainment Theatrical Productions. May 29, June 5 and 12, 8pm. TIX \$10 adv., \$15 @ door.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

(6:30-8:30pm): Rock 'n' Roll Beach Party. Fashion show, music, massages, cosmetic counters. TIX \$5. Proceeds to the Firefighter Burn Treatment Society, Edmonton chapter.

RIVERDALE HALL 9231-100 Ave., 420-1757. SAT 1 (7:30pm): Life Point, Under the Rainbow. TIX \$5 @ TIX on the Square

SIERRA CLUB Hike, bike and bus week! Until May 31.

UNITARIAN CHURCH 12530-110 Ave. 455-3828, 452-8483. SAT 1: Spring Into Summer Cabaret and Silent Auction. TIX \$20 @ door. Fundraiser for the Alberta New Democratic Party.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

BRAMA KUMARIS MEDITATION CENTRE 208-10132-105 St., 425-1050, 222.bkwo.com. Meditation intro course through Raja Yoga. Free. Pre-register

CANADIAN MENTAL HEALTH ASSOCIATION 414-6300. MON 3, 10; THU 6, 13 (1-4pm): Telling your story. Free.

CENTRE FOR WELLNESS IN MOTION N Edmonton, 459-3908. Sat sessions. Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet so you can feel better all over.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. •Gold panning. May 31-June 1. •Prolific perennials June 4. •Trees of the U of A Campus. June 8 •Draw and paint inses. June 9. Pre-register

GRANT MACEWAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4336. •497-4301. •Colour Theory in Practical Use. Starts July 8. •Mixed Media Art workshop. Starts July 22. •Landscape Painting in Watercolour Starts Aug. 19. •Bringing Realism to your Art How to render fabric, leather, fur, metal and other textures. Starts Aug. 26. •497-4301 •497-4303. •Vocal Workshop. Starts July 8 Guitar Workshop. Starts July 22. Rock and Popular Music. Starts July 15. Studio Recording Techniques. Starts July 15. •497-4336. Adobe Illustrator Level I. June 8-9 •Electronic Prepress. June 11-25. •Photoshop I. June 15-16. •Macintosh Level II. June 22-23. •Chicago in June with Arts Outreach. June 9-16. \$1696. •After Effects. Starts June 1

HEART DANCE 10003-80 Ave., 433-4752 •Every WED (8-9:30pm): Movement education. All levels of dance and music background welcome. Until mid-July.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. WED 5 (1:30pm; 3pm): Come into our web. Pre-register.

NEXTFEST •Roxy Theatre, 10708-124 St. 453-2440. Presented by Theatre Network MON 3 (1pm): The Art of Grant Writing. Free. MON 3 (6pm): Collective Creation. Free. •Integration, 2nd Fl., 10565-114 St., 453-2440. MON 3 (3pm): Stage Combat Free.

RED DEER COLLEGE 422-8162. Theatre Alberta Artstrek 2002: *West Side Story*. Residential Summer Theatre Program for Teens. July 7-21. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Eeeek! A Mouse! Until June 28. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. SAT 1 (2pm): Ikebana. Pre-register MON 3, 10 (6:30pm): Basic computer literacy. Pre-register.

STRATHCONA COMMUNITY LEAGUE 10139 87th Ave., 469-0112. SUN 9 (12pm-5pm): Activist skills workshops. A day of training in direct action skills, legal rights and jail solidarity, first aid at a protest, creative movement, reporting from the front lines, and consensus and anti-oppression workshops. Free

THEATRE ALBERTA'S DRAMAWORKS 2002 422-8162, www.theatrealberta.com. Stage Combat, workshop with nationally-renowned Paul Gelineau, July 12-14.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop. THU 6: Tax planning. Pre-register.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •*MRIYA EXHIBITION*: 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free. •Shop in the Garden. SAT 8 (11am-4pm): Kurimoto Japanese Garden Spring Festival. Regular garden entrance fee.

FORT EDMONTON PARK Fox Dr., Whitemud Dr., 496-8787. Open weekdays 10am-4pm; weekends, 10am-6pm (Until June 28). TIX \$8 adult, \$6 youth/senior, \$4.25 child (2-12), \$24.50 family. (Until Sept. 2 and Sept. Sundays).

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 10am-5pm. •Animals as Architects exhibit. Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family. SUN 2 (1-4pm): Night shifters. SUN 9 (11am-4pm): Pond people.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. SUN 2 (1-5pm): Herbs and medicines. Free. SUN 9 (1-5pm): Rhubarb Sunday

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**NOBLE EXPERIMENT**: June 1-Sept. 1. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**RIBBONS AND RUFFLES SHOW**: Spring in the Show Pyramid. Until June 9. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family. SUN 2 (12-2pm): Nova Musica Concert. SUN 9 (12-4pm): Music for young children

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre •**TransCanada Pipeline Gallery**: *Space Place*: Hands-on exhibits

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**FEATURE GALLERY 2: DOMESTIC ART: QUILTS FROM THE MUSEUM'S COLLECTION**: Until Sept. 2. •**EDMONTON FILM SOCIETY**: Museum Theatre. MON 3 (8pm): *Bad Day at Black Rock* (1954) starring Spencer Tracy. MON 10 (8pm): *Scaramouche* (1952), starring Stewart Granger. TIX \$5 adults, \$4 senior/student, \$2 (kids 12 and under).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities

TELEPHONE HISTORICAL CENTRE 10437-

83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm); TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until May 30. Stories, finger plays, and games. Drop-in.

GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St., 497-4303. •Children's theatre classes, 9-12 yrs, July 15-19 and July 29-Aug. 2.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every THU (7pm): Family storytime, 3+ yrs. Until Aug. 29.

THE NORTHERN ALBERTA INTERNATIONAL CHILDREN'S FESTIVAL Various locations in St. Albert, 459-1542. TUE 28-SAT 1: Variety of performances for children.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Time for twos. Pre-register.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every WED (4pm): Japanese Calligraphy, 8-14 yrs. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open 9:30am-6pm until June 30. •Every SUN (1-4pm): Zoo Sundays. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17)/senior, \$19 family Until Oct. 14. SUN 2 (1-4pm): Party under the sea.

LECTURES/MEETINGS

ARTHRITIS SOCIETY 1-800-321-1433. THU 30: Information meeting on Joints In Motion.

GRANDVIEW HEIGHTS Grandview Heights Community Centre, 12603-63 Ave., 413-4258. SAT 8 (10am start): Trail tromp: Run the 8km race in the river valley or walk the 3km route through Grandview Heights. Raise money for community park development. \$15 entry for the walk or run or \$25 incl. T-shirt.

LIFE ENRICHMENT CENTRE 4936-87 St., 462-4491. •Every SUN (11am): Jaclyn Darby presents *The New Spirituality*. Music by Deanna Clee and Kelly Thomas. (Until June 20).

LIONS SENIOR CENTRE 11113-113 St., 451-0648. WED 29 (7:30pm): The Northwest Voyageurs Canoe and Kayak Club hosts a new members night. Slide show on canoeing and video showing of *Slave to the River*.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Living with Loss. Pre-register. Until June 18.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register. MON 3: Cell Bowen Therapy. Pre-register. Free.

ORLANDO BOOKS Room for Change (upstairs), 10123 Whyte Ave., 439-6670. www.geocities.com/alltccap. •Every SAT (3:30pm): Alternatives to Capitalism: Discussion and working group.

SCIENCE OF THE SOUL 483-3123, 430-0027. •**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St. FRI 31 (6-9pm): Free meditation seminar. •**IDYLWYLDE LIBRARY** 8310-88 Ave. SAT 1 (2-5pm): Free meditation

seminar. •**JASPER PLACE LIBRARY** 9010-156 St. MON 3 (6-9pm): Free meditation seminar. •**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq. TUE 4 (7-10pm): Free meditation seminar. WED 5 (7-10pm): Free meditation seminar. Special Punjabi program.

TOASTMASTERS •**N'ORATORS TOASTMASTERS CLUB** NE, 474-6001. •Every THU evening overcome your fears of public speaking. •**PURSUERS TOASTMASTERS CLUB** Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

UNIVERSITY OF ALBERTA •**COALITION AGAINST WAR AND RACISM** Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**THE TORY LECTURE THEATRE** U of A Campus, 930-1982. SAT 8 (7pm): Truth and Lies of 9-11: Lecture by Mike Ruppert. TIX \$25 adv.; \$30 @ door. Adv. tickets @ Audrey's Books, Earth's General Store.

WASKAHEGAN TRAIL ASSOCIATION •**Abbottsfeld Mall** by DOMO sign, 30 St., 118 Ave., 466-6756. SUN 2 (9am): Free guided hike, approx. 10 km at Ministik Lake. Bring lunch and beverage. •**Southgate Mall** 111 St., Whitemud Dr., 458-6904. SUN 9 (9am): Free guided hike, approx. 11 km at Fort Ethier. Bring lunch and beverage.

WESTWOOD UNITARIAN CONGREGATION 11135-65 Ave., 434-5819. SUN 2 (7-9pm): Public forum with Senator Doug Roche (Canada's Ambassador for Disarmament from 1984-89).

WOMEN IN BLACK Strathcona Farmer's Market, 83 Ave., 103 St., 435-7051. •Every SAT (10-11am): Women in Black (Edmonton), a women's peace and anti-racist group invites all women and men to attend a silent vigil. Black clothing preferred, but not required.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs, 490-1414. •Every TUE (8pm): The Beat Goes On: Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik. No cover.

INDIGO South Edmonton Common, 1837-99 St., 432-4488. THU 6 (7pm): Sally Armstrong discusses and signs copies of her new book *Veiled Threat: The Hidden Power of the Women of Afghanistan*.

Laurie GREENWOODS VOLUME II 12433-102 Ave., 914-8620. THU 30 (7pm): Public launch of *The 52nd Poem* by Thomas Trofimuk.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group. Until June 5. •Living with Loss. Pre-register. Until June 18.

ORLANDO BOOKS Room for Change, 10123 Whyte Ave., 432-7633. FRI 7 (7:30pm): Robert Rawdon Wilson reads from his new book, *The Hydra's Tale*.

UNIVERSITY OF ALBERTA Education South Building, Room 1-22, U of A Campus, 451-1601. FRI 31 (7pm): Writers Circle. (8pm): General meeting. *Putting Kids First: Children's Writers Have the Write Priorities*. Guest speakers Mary Woodbury, Glen Huser, Gerri Cook, Chao Yu. SAT 1 (10am-4pm): The Canadian Authors Association of Alberta presents a workshop by Hazel Hutchins. \$30 Canadian Authors members; \$60 non-members.

WEM Fantasyland Hotel Conference Centre, 2nd Fl., Rm. 5, 439-2005. MON 3 (10am-noon): Author book signing w/ Dr. David Suzuki.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469-4999. THU 30-SAT 1 (8:30pm): Comedian David Corniel plus special guests. THU 6-SAT 8: Special guest MC comedian, impressionist Roger Peltz, The Factory Improv Players.

THE ART OF DOWNTOWN

What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. **FANFARE:** Small works created by the members of the Fibre Arts Network. Until June 15. **THE DISCOVERY GALLERY ONE FAMILY'S PASSION:** For over a century, more than a dozen women of the McFall family have made hundreds of quilts. Exhibition represents five generations. Until June 5.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. **JUDY CHICAGO-RESOLUTIONS: A STITCH IN TIME:** New work by Judy Chicago, creator of the installation *The Dinner Party*. Until June 9. **FABRICATIONS:** New work by Gillian Collyer, Janet Norton, Zoe Williams. Until June 9. **CANADIAN QUILT ASSOCIATION NATIONAL JURIED EXHIBITION:** Until June 16. **THE KITCHEN GALLERY: NESTING:** New installation by Holly Newman. **CHILDREN'S GALLERY: FROM HEAD TO TOE:** Created by Lisa Murray. Until July 28. Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. New works by Debra Lalonde and D. Helen Mackie. Until June 1.

LATITUDE 53 10137-104 St., www.latitude53.org/visualeyez, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. **VISUALEYEZ:** Festival of performance and time-based art. Until May 31. **City Centre East** (Edmonton City Centre), 2nd level. **OTIOSE:** British performance artist. Until May 31, noon-5pm daily.

NEXTFEST 453-2440. Presented by Theatre Network. **P.I.T.S. GALLERY,** 10154-103 St. [Under]Statement. **NAKED CYBER CAFE,** 10354 Jasper Ave. Works by Kirsten Sikora. Exhibition by the Edmonton Small Press Association.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **COUPURES DE PRESSE:** prints and related works 1992-2002: Prints and installation works by Denis Lessard, Montreal. Until June 15.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

THE WORKS GALLERY Main Floor, Commerce Place, 426-2122. Open Mon-Sat 1am-5pm. **ATMOSPHERES AND INFRASTRUCTURES:** A selection of nine projects from the id8 Design Group that investigates non-conventional means of making and experiencing the built environment. June 3-20.

DANCE

KOMPANY! Jagged Edge Theatre, Edmonton Center 4th floor, 944-9115. *Sorority Girls From Hell.* A trip to college days in the '60s with the nastiest girls group you've ever seen. Written and directed by Ron Schuster and Darold Roles. Until June 15, 12:10pm; May 31-June 1, June 7-8, 14-15, 8pm.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

FESTIVALS

JAZZ CITY FESTIVAL Various locations through Edmonton. Starts Thu, June 20 w/ Wayne Shorter at the Winspear.

THE WORKS VISUAL ARTS FESTIVAL Various locations through Edmonton, 426-2122. www.theworks.ab.ca. **EYEFUL:** June 21-July 3.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY: FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. *Raiders of the Lost Art.* Saturday art classes for ages 4-5; 6-8 and 9-11. **Every SAT:** Drop-in youth workshops for ages 12+.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. WED 5 (2pm): Colour Your Air Clean. Celebrate

clean air day, 3+ yrs. Pre-register.

LECTURES/MEETINGS

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 31 (6:45-8:30am): Speaker Brian Cymbaluk presents *Networking Your Way to Success, or You Can't Teach an Old Dog New Tricks...Or Can You?* \$2. Everyone welcome. FRI 7 (6:45-8:30am): Speaker Mary Rankin presents *Stress Reduction in the Workplace: Do Something Different.* \$2. Everyone welcome.

UPWARD BOUND TOASTMASTERS 10 Fl., Baker Centre, 10025-106 St., 469-5816. **Every WED (7pm):** Learn to speak confidently in public.

LITERARY

NEXTFEST Naked Cyber Cafe, 10354 Jasper Ave., 453-2440. Presented by Theatre Network. FRI 7 (8pm): Raving Poets Open Stage hosted by Phil the Cowboy Poet and the Alberta Beatnik. TIX \$7, \$12 day pass; \$27 festival pass. May 30-June 9.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., 488-3234, www.edmc.net/glcce. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals,

support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. **Every 2nd THU** each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. **Every 3rd TUE (7:30pm):** Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. **Every 4th TUE** ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Suite 45, 9912-106 St., 488-3234. Gay and Lesbian Community Centre. **Every SAT (8-10pm):** A social and support group for youth under the age of 25.

SPECIAL EVENTS

CITADEL THEATRE MacLab Theatre, 9828-101A Ave., 431-0300, 222.ecn.ab.ca/knt. SUN 2 (7pm): The Kibidango Incident: Anniversary special concert w/ Edmonton's traditional Japanese drum group Kita No Taiko, members of Noble House Kenjutsu present the art and skill of the Japanese sword.

DOWNTOWN SPRING SWEEP 424-4085. SAT 1: Clean Up the Downtown.

FESTIVAL OF RESISTANCE Crowne Plaza Hotel, 10111 Bellamy Hill, 469-0112. SAT 8-SUN 9 (9am-5pm): Anti G8 Teach-In. Talks and panels on G8 101, Africa and the NEPAD, HIV/AIDS, First Nations, poverty, healthcare, biotechnology, global financial architecture, and more. Free.

METRO CINEMA Citadel Theatre, 9828-101A Ave., 425-9212. Global Visions Documentary Series. A two-part exploration of contemporary activism and some of the issues at its heart. THU 30 (7pm): *The Art of Changing San Francisco* (USA, 2001, 9 min., video, producer: Scott Kildall). *Manufacturing Consent: Noam Chomsky and the Media Part One: Thought Control in a Democratic Society* (Canada, 1992, 90 min., video, directors: Peter Wintonick, Mark Achbar). Discussion to follow with ACGC's Executive Director, Scott Harris, and other local activists. Admission by donation (suggested \$7).

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. WED 5 (2pm): Colour Your Air Clean. Celebrate clean air day. Various activities for all ages.

THEATRE

WHO HAS SEEN THE WIND The Citadel, Shocor Theatre, 9828-101A Ave., 426-4811. Based on the book by W.O. Mitchell. Adapted by Lee MacDougall. Until June 2.

WORKSHOPS

CITADEL THEATRE 422-8162. Theatre Alberta's Artstrek and Dramaworks 2002. Adult Summer Theatre School. July 5-14. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 424-3545. **Every TUE, THU, 9:15-11:30am:** ESL Conversation Class. Until July 11. **Library Plaza.** 496-7000. WED 5 (7:30-9am): Commuter Challenge: Breakfast. **Foyer Gallery.** WED 5 (9am-4pm): Green Commuting Choices: Mini expo. **Library Theatre.** WED 5 (7pm): Guy Dauncy: 101 Ways to Cool the Planet. admission by donation.

For more information: www.edmontondowntown.com

CLASSIFIEDS

Deadline for classified advertising is 12 noon the Tuesday before publication

FREE•FREE•FREE•FREE•FREE
ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require

an ad to be renewed or cancelled please phone 426-1996 or fax 426-2889. Please fax your ad to 426-2889, or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

SUPPORT YOUR LOCAL FOOD BANK

artist to artist

Harcourt House Arts Centre: New artist in residence program. Free studio for visual artist for one year. Submission deadline: May 31, 2002. Call 426-4100 for details.

Fringe Comedy: Looking for male and female 30+. Auditions May. Private auditions available. No weekend rehearsals. Call Judith 473-2781.

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Ph/in person 9 am-5 pm
Monday-Friday

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Print your copy legibly on lines provided. Up to 45 characters per line. Every letter, space or mark counts as one character. Allow one space following punctuation.

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Fax (780)426-2889
e-mail >office@vue.ab.ca<
10303-108 Street, Edmonton, AB. For more information please phone 426-1996.

CLASSIFIEDS

artist to artist

One Actor/One Actress, twenty-something for 2002 Fringe Production. Call 993-1729. na0518

An intimate moment in your busy day to stop and hear the artist:

Montreal artist looking for people to participate in 15-minute public actions, May 29-31, at different locations in Edmonton. For information contact 423-5353. na0530

Stage manager needed for Fringe show. Experience preferred but not required. Call Christie 439-9705. na0530

JOIN THE SHUMKA FAMILY!

Shumka Studios 12245-131 St., 452-5012. Viter Ukrainian Dancers. Auditions: Sat, June 1 (11:30am doors; 12pm auditions). Dancers must be a minimum of 14 years. na0530

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artist to artist

Montreal artist looking for people to participate in 15-minute public actions, May 29-31, at different locations in Edmonton. For information, contact 423-5353. na0530

San Francisco-based performance artist will vacuum your living room for free. Vacuuming services are available until May 29. Please call 423-5353 for bookings. na0530

Montreal artist looking for people to participate in 15-minute public actions, May 29-31, at different locations in Edmonton. For information contact 423-5353. na0530

Three exciting FILM WORKSHOPS in July. Theatre Alberta's Dramaworks 2002: Introductory and Advanced Camera Acting, and Auditioning. Call 422 8162 or visit www.theatreAlberta.com for information on these and other workshops. na0509

What if Nobody Gives Monday, June 3. The Arts Barns.

Free artist workshop that focuses on low-end sponsorship and donations. Presented by Fringe Theatre Adventures. For More info phone Chloe at 448-9030. na0530

Youth counsellor, social workers, child care workers... Writer doing research on the realities and risks of the field. Of particular interest: Real-life employees and the lack of protection for these non-entities. Ph Bruce 490-6993. na0502

Ad Hoc Theatre Company looking for actors/singers for Fringe Children's Musical. For info call 477-9588. na0502

Production company seeking actors/actresses between ages 24-80 for horror/comedy film. Ph 710-5588 for auditions. na0502

500 sq.ft. working studio for rent in Arts Habitat. \$300/month + utilities. Ventilation, 15" ceiling, north light. Call 488-2119 or e-mail Artshab@telusplanet.net www.artshab.com na0530

Independent Website focusing on

MUSIC, TOURS & ARTISTS!

is looking for info on Edmonton musicians, bands & artists.

Please forward your

BIO, PHOTO & CONTACT INFO

to:

edmbandindex@shaw.ca

artist to artist

ALBERTA PLAYWRIGHTING COMPETITION: Deadline: June 1, 2002. www.nucleus.cmv-apn for requirements, info. entry forms ph (403) 269-8564. na0509

The Sixth Annual MadCat Women's International Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com/madcat or e-mail: MadCat at alionbear@earthlink.net with your name, address, phone etc. to get on the MadCat Mailing list. Deadline: July 5, 2002. Entry Fee: \$10-30 Pay what you can afford! na0514

For sale immediately: 1 acetylene B-Tank. Perfect for artist use / jewellery soldering. 40 cubic ft tank, approx. 24" H. Tank is full. \$140. Call Nicole 422-6223. na0509

Harcourt House Arts Centre: New artist in residence program. Free studio for visual artist for one year. Submission deadline: May 31, 2002. Call 426-4180 for details. na0509

musicians

Drummer wanted for power pop/emo band. Inf: Jimmy Eat World, Saves the Day, The Ataris. Call Sean 424-0875. na0530

Needed, reliable bass player to play "A" clubs. Mostly country, some rock. Vocals a definite asset. Call 423-5682, leave message. na0530

Pro vocalist seeking talented electronic/digital keyboardist/turntablist for a "Prodigy/System of a Down/Incubus" type project. Sound crazy? Call to know more... 432-4246 or 984-4660. na0530

Established original band seeking talented and dedicated guitarist to complete line-up. Influences incl: The Strokes, The Velvet Underground, Dandy Warhols, The Jam and Elvis Costello. 424-2775. na0530

Dead Cast needs shredder guitarist for extreme original metal. Call Trevor @ 456-8115. na0530

Try something new. Singer looking to start acoustic project. Covers and originals. Call Jay 472-1748. na0530

Model Music is looking for a songwriting partner. Must love country music. Contact Pamela Welstead @ 990-0979 or 479-9599. na0530

Seeking serious musicians and vocalists for rock hip-hop. 916-1340. na0509

Interested in placing your music and songs with Film and TV productions? Call Donald @ Media Buddha, 732-4808. na0523

Country guitarist with chops wanted for songwriting. Goals: Publish and place songs. Greg 452-8778. na0523

Three pro players still can't find the right singer! 26-33 male lead singing break (like Hagar, Tyler, Elliott). Totally obsessed with music. Dedication to go to the top. Call Jeff 469-5201, Michael 449-5425. Serious only please. na0523

Does anybody need a guitarist/singer who's into punk rock and all other forms of music? If interested ph 479-1242. na0523

Talented singer/songwriter needs others for original alternative band. e-mail DANNY-Boy80@excite.com na0510

Drummer looking for bass and singer, age up to 18 years old. Michael 474-4223. na0510

Wanted: accordionist for acoustic coffee house project. '60s to contemporary rock. Vocals an asset. Dan evenings 474-5960. na0510

15-year-old drummer seeking rock band. Call 916-1340. na0509

Singer/songwriter (w/own rehearsal/studio space, and recording gear), need drummer, guitarist, and bassist. Serious enquiries only ph Colin 619-8006. na0509

Looking for singer (18-25) for power pop band... if you can play bass, that would be an asset. Must want to have fun and be creative. Influences include anything and everything. Call 699-7791 ask for Steve. na0509

Bass player needed for working rock cover band. Must be reliable on and off stage. Reply www.oob.ca or 467-7776. na0502

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Looking for singer/songwriter for original proj. Heavy, heavy. No scream, no call. 24-29 yrs. 722-6599. na0509

Wanted 2 female guitar players, 1 female drummer, 1 female bassist to form female Iron Maiden tribute band. Call Destiny 471-4843. na0425

employment

ESL Explorers has positions for University graduates who want to teach English in Korea. No T.E.S.L. required. Airfare and accommodations provided. Angela @ 403-609-4325. VW0117- na0511

help wanted

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volunteers

For the Children's Summer Fun Camp Program (July 2-Aug 22, Mon-Fri, 9am-4pm, (some or all shifts) Highlands Community League, 11333-62 St. Call the Volunteer Co-ordinator 414-6305. na0516

Latitude 53 seeking new treasurer for their board. Accounting knowledge essential. Call 423-5353 or info@latitude53.org. na0516

NeXtFest 2002
is seeking volunteers to be a part of an explosive, multi-disciplinary emerging arts festival May 30-June 9. For info call Jennifer at 453-2440. na0523

Research Participation:
How good is your sense of direction?
Ages 18-20. 2 hour walk starting at U of A campus. \$20. Call Andrea @ 492-0972 na0516

Victims of discrimination and bigotry by Northlands Park please call 995-3728. Discretion assured. na0523

volunteers

The EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL is seeking volunteers to make fun in Downtown Edmonton July 5th - 14th. For info call Linda at 425-5162. na0516

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THE SEARCH FOR ARTHRITIS HEROES

A province-wide search for heroic individuals who exemplify the progress made against arthritis and the victories that can be won. If you know of someone who you would like to see honoured as an Arthritis Hero, The Arthritis Society invites you to nominate him or her before June 1, 2002. For information call the Society at 1-800-321-1433. na0530

G8 Activist for Documentary Film Project. Looking for informed activist attending summit in June. Only mature, serious individuals need apply. Msgs @ 423-2492 ext 9866. na0516

Teach an adult to read and share a legacy of literacy. Volunteer at P.A.L.S.: Project Adult Literacy Society. For more info call 424-5514. na0530

You can't tell a Pollock from a Renoir, but you love the arts anyway! We need you! The 17th Annual Works Visual Arts Festival is looking for enthusiastic volunteers to help in all areas. Ph Brent 426-2122, ext. 230 for info. na0507

Odysium has a wide variety of volunteer opportunities available. Must enjoy meeting the public. Contact Sally at Odysium 452 9700. na0528

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www.supportnetwork.com "Looking to Volunteer?" page Call 482-INFO.

na0411

Strong InterNet skills? Or looking to improve them? **Edmonton Community Network** needs your Volunteers wanted to help members with InterNet inquiries. Please contact Candidia at 414-5659 or e-mail volcoord@ccn.ab.ca

na0425

volunteers

Senior in downtown Rosedale Manor/Estates welcomes volunteer assistance with recreation activities, a friendly chat or maybe a leisurely stroll. To bring a little sunshine into someone's life call 423-8288.

na0328

Food Not Bombs Local anti-poverty group Ph 988-3699. Foodnotbombs.iscool.net

na0809

SUPPORT YOUR LOCAL FOOD BANK

volunteers

The Sexual Assault Centre of Edmonton is recruiting volunteers to take calls on our 24-hour Crisis Line. If you are empathetic, responsible and would like to gain experience in the field of human services, this may be the volunteer opportunity for you. For information call Heather at 423-4102.

na0516

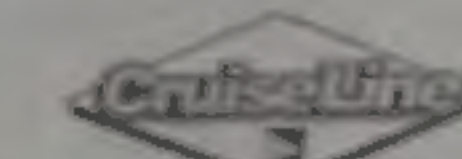
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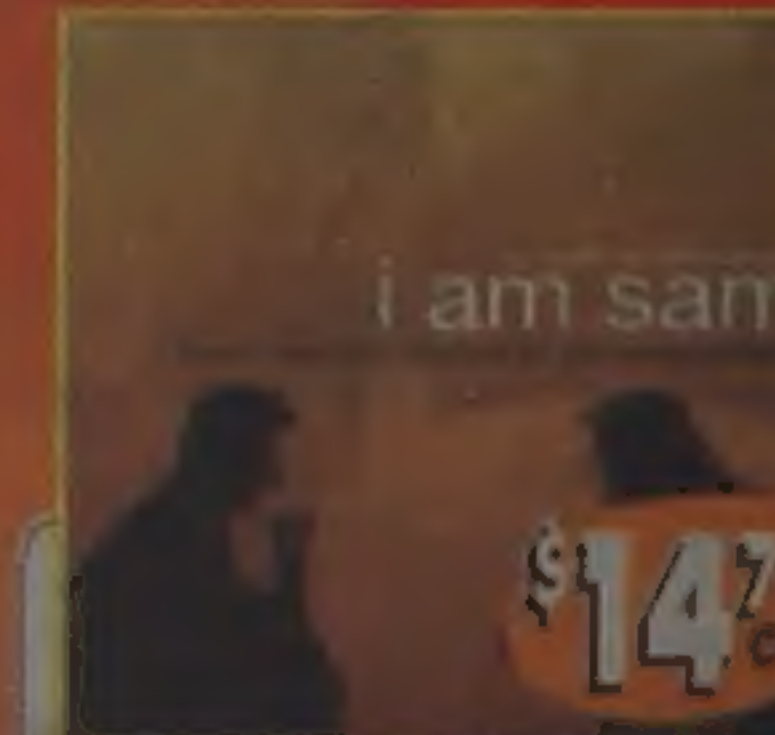
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